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GT May 1997
Vol 4 No 03

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Cover photo of The Beatles and CD cover of Joe Satriani by Redferns.

Apologies to Retna Pictures Ltd for wrongly crediting their Clapton cover.

This month, I must extend a welcoming hand to Martin Taylor, whose column 'Taylor Made' starts this month. I had the great pleasure of going up to Martin's studio in Scotland for a couple of days to help out with the recording of 'Johnny And Mary' (that's me on rhythm guitar, folks!) and also to conduct the interview you'll see on page 10.

I've always thought of Martin as being sort of the John Williams of jazz guitar – never afraid to experiment or play outside what many hold as the orthodox jazz repertoire. I'm sure we're all going to learn a lot from him over the coming months!

GT veterans who've been with us since issue one will be aware that there were eight issues of the mag before we played our trump card and put a CD on the front. Well, we're thinking of doing an issue containing the best of **GT**s 'silent era' – if you've got those issues in your collection, drop me a line and tell me what you'd like to see featured.

And now, as they say, on with the show!

David Mead
Editor

...and on the GT CD

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© & ℗ 1997 Widdle Music
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℗1997 Geoff Whitehorn
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© & ℗ 1996 Widdle Music © Lee Hodgson
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15 Taylor Made: 'Johnny And Mary' – Robert Palmer
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16 Taylor Made backing track
℗1997 Martin Taylor/Widdle Music

CD Produced, compiled and edited by Phil Hilborne. Mastered by Eddie Allen. Recorded and mixed by Phil Hilborne at Widdle Music Studios, Essex = tracks 1, 5, 7, 8, 9, 10, 11, 12, 13 and 14. ℗Widdle Music 1996/7. All rights reserved. Tracks 15 and 16 recorded by Martin Taylor and compiled and edited by Phil Hilborne at Widdle Music Studios, Essex

Trading Lines

Anonymous Bosh?

Dear **GT**
I can't help responding to that anonymous letter in *Trading Lines* (March 1997). It has to be a wind-up. If Anon cannot appreciate the skill, knowledge and care that goes into your transcriptions, then he/she should give up.

I've met people who've sweated for months trying to work out how a solo's played, sometimes without success; when now, by your beneficence, it's all done for you. Gary Moore's 'The Loner' is a priceless example. Where else would you get the music, the technical performance wizardry and the tutorial hints all in one? Oh, what? And a backing track?

What more can this person want? He/she should try a few keyboard mags, where you're exceedingly lucky if you get any music at all. Most of them are just trumpet blowers for the latest Japanese junk – lies, damned lies and reviews of the latest Japanese gizmos.

As for putting the CD tracks in the same order as the mag: yeah, nice. It would save cramp of the thumb, pressing the remote to dodge round tracks on the CD player (you've got to be a real guitar novice to have such undeveloped thumbs)!

Lastly, page-turning. If anyone is going to get into serious performance, you either learn the music or learn to turn pages. I can't understand Anon's grouse here – 'The Loner' couldn't be laid out any better; nor 'Cry Me A River'. 'Baxter's Brew' could all go on a double page, but – oh, well, Anon will either have to take music stand and page-turning friend when he plays, or learn the stuff.

No. Anon's criticisms are naive and unhelpful. Carry on what you're doing. In this hopefully temporary age when the music industry avoids talent in favour of its own demand-managed pulp product, it needs the full variety of skills to be carried forward by enthusiasm. This is what you do. Great.
Ivor Colwill
Sussex

● *Gosh, Ivor – we're blushing. Stop!* ***DM***

Smashing The Charts

Dear **GT**
I have been reading your magazine for about a year now and have noticed that most of the songs featured in the Smash Hit section are mainly old songs. Can we see more up to date bands like Oasis, Ocean Colour Scene and Cast featured? It would be really cool if you could cover these bands.

Congratulations on a great magazine and the best of luck for 1997.
Jonathan Dixon
Lancs

● *Don't forget that the vast majority of transcriptions you see in* **GT** *– in whatever category – come straight from either readers' letters or our own request line (0891 321356). We certainly don't have a policy to ignore chart music – witness last month's* Manic Street Preachers *Smash Hit – and there are more to come over the coming months. But we do have to strike some sort of balance which will please everyone!* ***DM***

Sound Advice?

Dear **GT**
What a great mag! I thought the beginner's section was excellent and I've been playing for over 25 years. How about following up with something for the next stage?

Easy Like... covers the music, but what about something on equipment? I can still remember being really confused the first time I got an amp with more than one knob to twiddle. For example, what's the difference between pulling the mid-boost and turning up the mid control? Also, how about explaining some of the sounds we all refer to: like crunch, scooped, overdrive, 'classic tweed', etc? The CD would be great for this.

I thought the tips were pretty good, too. I'm certainly no expert player, but over the years I had more fun from the guitar than anything else I've done (at least with my trousers on) and I reckon the following bits of advice are the best I've been given:

- Get lessons and do what the guy says.
- Learn to read music – it's really not difficult and it makes everything else easier.
- Listen to music from all styles and different kinds of instruments.
- Take as many chances as you can to play with other musicians. Don't wait till you can play like Satriani – you probably never will.
- Get out there and get on with it.
- Never forget it is a privilege to play in front of an audience, even more so if they have paid to hear you.
- Be tolerant of the musical tastes of others.
- Have fun. If you're not, why do it?

Finally, how come I managed to buy the April edition in February? Hope it doesn't mean I have to wait two months before the next mag.

On second thoughts, what a great opportunity to put out an extra edition!
Don White
Merseyside

● *Glad you liked the beginners' supplement! The advice you pass on in your letter is all so true, too. As for us producing April's issue in Feb, well, we had nothing to do in the office and we thought, what the hell... Look out for the Christmas special in mid-August! DM*

Marillion Request

Dear **GT**
Compliments on the magazine. I'm the proud owner of the complete set and look forward to each issue. Thanks for the past articles featuring the likes of Angus Young, Michael Schenker or Francis Rossi, and for the recent transcription of 'The Loner' by Gary Moore.

Throughout **GT**s life, however, no mention/ article/ transcription/ Pet Sounds/ interview/ Unplugged/ A-Z riffs/ whatever has featured any of the work of Steve Rothery from Marillion. How about making up for this oversight in the forthcoming issues? An awkward request, perhaps, but I'm sure not beyond your cumulative talents!!
John Campbell
via email

● *You'll be glad to know that some Marillion is already scheduled for a forthcoming issue! Check out the review of the new album in this month's Stay Tuned.* ***DM***

Backing Off?

Dear **GT**
For four months now, I'm buying **GT** and I'm really pleased with your magazine. I've learned already a lot of things and I like to play along with the backing tracks. But there's only one thing that is really annoying. Why is there so much talking on the CD? Worst of all is the short talking just before the backing tracks.

Last week I wanted to play along with Santana's backing track for some friends. I raised the volume to the maximum and on the moment I wanted to start playing, the words: "And now the backing track for Santana..." sounded loud in our ears.

So please, please drop the talking just before the backing tracks!!
Christoph
Belgium

● *Hmm... Sorry, Christoph, but I think the talking is a nice personal touch. You could always use the cue and pause features on your CD machine next time you want to perform for your friends!* ***DM***

Stay Tuned

Brrrr..!

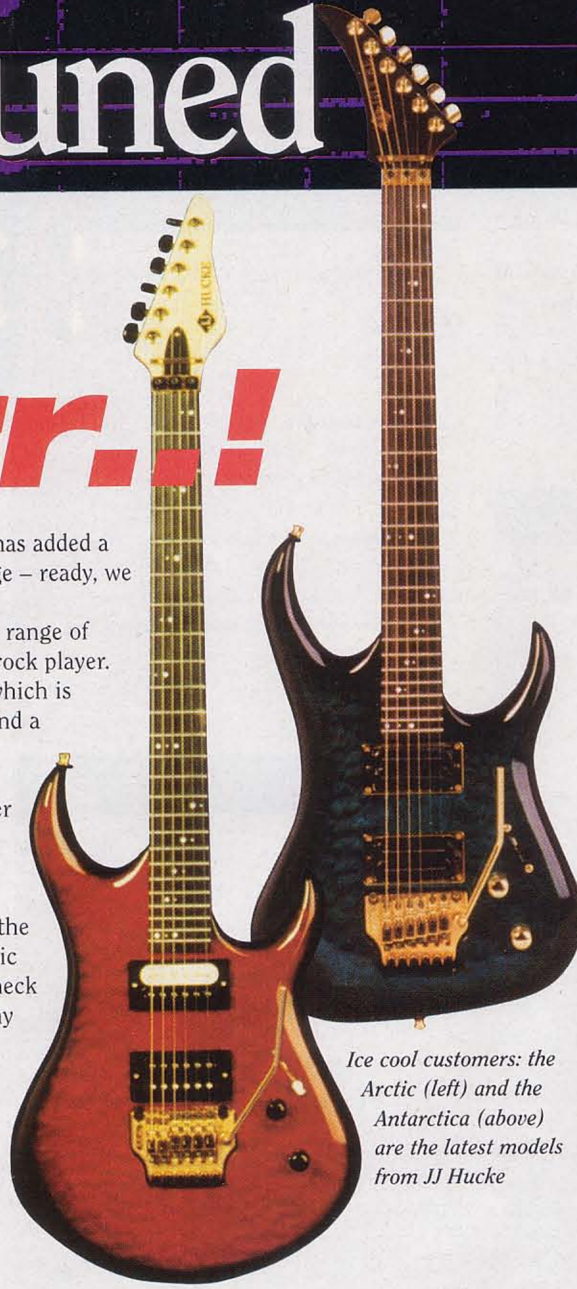
Warwickshire-based luthier JJ Hucke has added a couple of ice cool guitars to his range – ready, we hope, for another long hot summer!

First there is the stunning Arctic III, with a range of chill-out features aimed at the fusion or jazz/rock player. The Arctic boasts a bolt-on rock maple neck which is strengthened with a double action truss rod and a mahogany body and carved maple top.

In the pickup department, you'll find a couple of humbuckers cunningly wired to offer the best of all possible worlds. And to top the whole lot off, there's a Floyd Rose trem and locking strap buttons.

Seemingly poles apart from its stablemate, the Antarctica shares many features with the Arctic range. A reverse headstock sits atop a maple neck which in turn finds itself bolted to a mahogany body with two humbuckers and devious electronics, as before.

Ice-maidens, polar bears, penguins and serious guitar players can avail themselves of further details by contacting JJ Hucke at Tower Farm, Little Wolford, Shipson-on-Stour, Warwickshire CV36 5NR or by telephoning 01608 684887.


Ice cool customers: the Arctic (left) and the Antarctica (above) are the latest models from JJ Hucke

Fishman Friends

Hang on to your hats – this one's a little bit technical! Fishman – purveyors of fine acoustic pickups to the masses – have upgraded their Acoustic Matrix pickups for an even snazzier performance. They have retained their co-polymer design, but the circuitry has been miniaturised to fit in an elongated endpin in your guitar. Fishman tell us that we can expect extended elongated battery life too, in the shape of 6,000 hours for the Natural I and 12,000 hours for the Natural II.

ACOUSTIC MATRIX NATURAL
ACOUSTIC MATRIX NATURAL II

The new Fishman design means the batteries last lots longer!

Power And Glory

California-based VHT Amplification have added a rack-mounting power amp to its range called the Two/Ninety/Two. The new amp occupies a two unit rack space and packs a very respectable 90 watts of power per side, driven by the renowned KT 88 valve – though having said that, one of the unit's features is the ability to switch between the KTs and 6550s. (Don't smirk! This kinda thing is very important to a lot of people!)

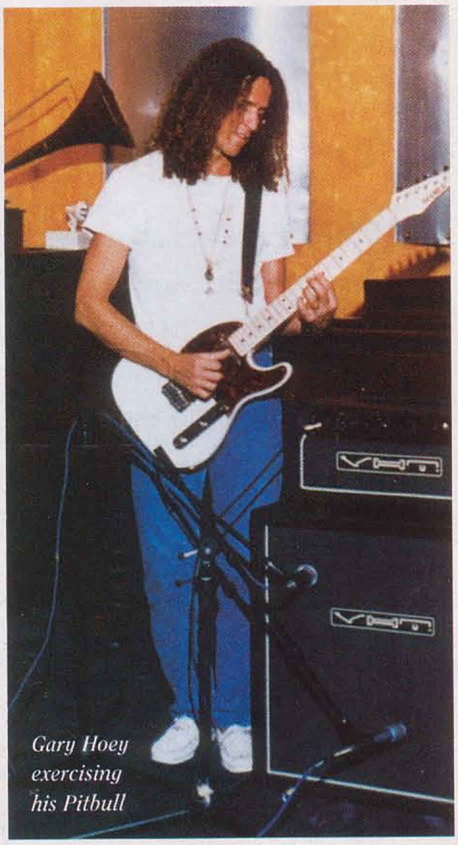
According to VHT's company president, rumours that the days of the rack system are gone have been blown away by advance orders for this little beast. So beware!

More news from VHT concerns solo guitarist Gary Hoey, who has just released a new album entitled *Bug Alley*. The project was produced by none other than Roy Thomas Baker, who knows a thing or two about great guitar sounds (he produced a lot of the Queen albums, for instance). During the sessions, it was decided that a VHT Pitbull amp (similar to the one our venerable editor managed to blow up during his days on *Guitarist* magazine – we never forget!) should provide much of the good guitar vibes for the album.

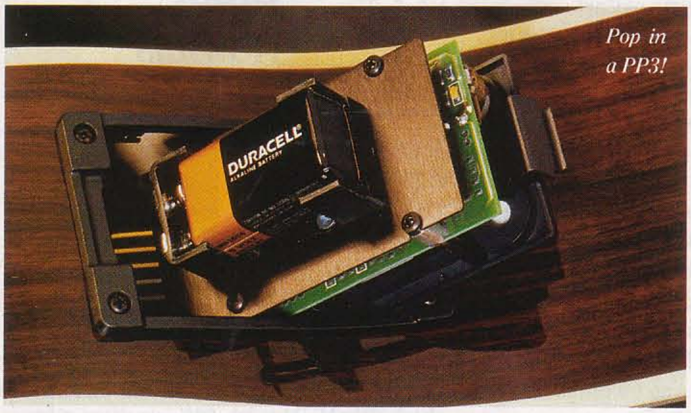
Yet another story from VHT concerns Helmet's guitar player, Page Hamilton, getting his hands on a 2150 power amp for the recording of the band's new album, *Aftertaste*. Apparently, Mr Hamilton was so impressed with his new toy that he laid his hands on a Pitbull Ultra-Lead head and headed back to the studio to re-cut his lead tracks with it! Endorsement indeed.

Those with a similar intent – ie the sonic destruction of the known universe – should ask mom and dad before dialling The States 001 805 376 9899 for further details.

The new Two /Ninety /Two


Gary Hoey exercising his Pitbull

All Aboard



Pop in a PP3!

The days of extremely fiddlesome battery changes on electro-acoustics could be over thanks to the boys in the backroom at Fishman Transducers. The company has launched its Prefix Onboard Preamp series with special battery compartments that pivot out of the guitar, allowing you to power up without reducing string tension, damaging your sensitive skin or shocking the family with expert use of bad language!

There are three Prefix systems in the range and each is supplied with an Acoustic Matrix pickup – for more details, seek out your local dealer without delay.

What A Carry On!

Extended Handlebar
Standard Handlebar
New Patented Locking System

In a world where the average gig does not come complete with a team of willing porters to fetch and carry amps, PA, drum risers and beer crates, the award-winning Kart-A-Bag is definitely a good wheeze. This collapsible kart (or 'hand truck' as the company insists on calling it) is discreet enough to fit in the boot of your car, but man enough to transport the paraphernalia of rock'n'roll live performance. Now, Kart-A-Bag have added refinements like better handles and locking systems (all available as a retro-fit). Details from CP Cases on 0181 568 1881.

Marshall Latest...

Marshall are going back to the future somewhat by introducing a series of limited edition vintage reissues from the glory days of amplification. First up is the 1959 100 watt Super Lead amp (*A real man's amp if ever there was one! – Ed*) which has, in the past, enjoyed the attentions of Messrs Hendrix, Clapton and Van Halen, amongst many others.

Then we have the slightly more sedate 50 watt version, the 1987 Super Lead, which nevertheless led many an aural assault on an unsuspecting public during its heyday and no mistake!

If you ever yearned to own a Bluesbreaker Combo, then revel in the fact that this historical amp is once again available, as is the rather sexy-looking 1960 4x12 cabinet, complete with salt'n'pepper cloth and greenback speakers.

In order to tame these non-master volume lovelies, Marshall are also making available their celebrated Power Brake attenuation unit which, when linked between amp and cabinet, allows the user to drive the amps hard to get the best sound while keeping the output at a liveable-with level.

The special edition will be limited to just 20 of each model in the UK – so hurry if you want one – and is available in a special white finish with a unique badging. If that wasn't enough, Marshall are throwing in a 254-page book entitled 'The History Of Marshall – The Illustrated Story Of The Sound Of Rock' free with each amp – and it will be signed personally by Jim Marshall himself.

Details from your local Marshall dealer.

Feline Friend

Another new trinket from this spring's Marshall catalogue is the company's first ever guitar tuner – the CAT. Apparently CAT stands for 'Chromatic Automatic Tuner' and it resembles a miniature half-stack, standing just 11cm tall. Aaahh!

The CAT is packed with user-friendly tuning features and retails at a kittenish £27. Adopt one today!

Park Life

Yet more news from Marshall! The Park range of amplification is enjoying a few new items in its range in the shape of a 10 watt G10MKII, a 15 watt G15RCD, a split-channel 30 watt G30RCD and a 2x15 stereo chorus G21RCD. All the new amps except the G10 feature reverb and a CD input so that you can plug in your *GT* CD and rock the night away. Further details from your local dealer.

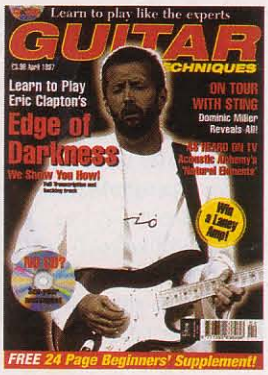
Budget Video Bonanza!

If you like to sit back and watch your music as well as having it belt out of the hi-fi, you'll be thrilled to find out that the Sony company's new label Direction is releasing five classic music titles – at only £5.99 each.

The videos, which should be in the shops now, include the mighty Motörhead's *Everything Louder Than Everything Else – Live*, Prefab Sprout's *Best Of – A Life Of Surprises*, Cheap Trick's *Every Trick In The Book*, The Bangles' *Greatest Hits* and Babyface's *The Cool Collection*.

Keep an eye out for their imminent arrival at your local music video emporium.

Nice One, Eric!


Learn to play like the experts
GUITAR TECHNIQUES
Learn to Play Eric Clapton's
Edge of Darkness
ON TOUR WITH STING
FREE 24 Page Beginners' Supplement!

Congratulations are once again in order for Eric Clapton, who came away with yet more mantelpiece-fodder from this year's Grammy Awards.

The song 'Change The World' (transcription coming soon!) won Eric three separate awards – Record of the Year, Song of the Year and Best Male Pop Performance – and the man himself was there to receive them.

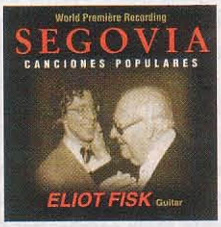
New albums

● A Tribute To Andrés Segovia

Canciones Populares

Eliot Fisk - Guitar

(MusicMasters 01612-67174-2)



I simply had to review this album: first, it's brilliant; and second, I've seen so many albums recently which pay tribute to the likes of Queen, Pink Floyd, Genesis and so on that the idea of a tribute to the classical guitar master Andrés Segovia tickled my sense of the appropriate immediately.

It's been ten years since Segovia died, but this album is far from being a marker for that fact alone – its purpose has far more significance. The release was prompted more by Segovia's widow discovering 22 folk songs penned by the master which were originally intended for release back in 1941 but have remained unplayed for 56 years and so are presented here for the first time. Alongside these beautiful vignettes, there are works by the likes of Bach, Brahms, Haydn and Debussy which have all been touched by the master's hand in the past and which together give a complete portrait of Segovia as both composer and arranger.

Eliot Fisk is an established star in the firmament of classical guitar players – Segovia certainly thought so and spoke eloquently of Eliot's skill on the instrument many times. All the pieces are played with stunning flair and virtuosity, which makes this CD doubly successful; as a tribute to the principal architect of modern classical guitar and as a showcase for one of his heirs. **DM**

★★★★

● Rob Tognoni

Headstrong

(Provogue PRD 70982)

ROB TOGNONI BAND
HEADSTRONG

We're pretty blues-heavy this month – which is nice, because I like to think that blues will survive the rigours of popular fashion and always be there (sentimental old git that I am). I think Rob Tognoni is Australian – but what the hell, I can forgive him even that. His music is blues-flavoured, Strat-driven rock that may lack the flair of Carl Verheyen's album (up next on this page) but is quite listenable all the same. He's certainly got a guitar tone that you wish you could bottle and spray on – and he totes a mean wah-wah, too.

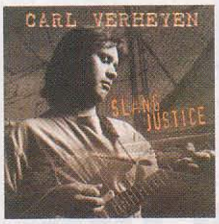
If I told you that Rob Tognoni's musical geography is centred quite firmly on the Texas area, it would probably give you an idea what to expect. Believe me, it's very nicely put together – but those hairs on the back of my neck don't stand up like perhaps they should. **DM**

★★

● Carl Verheyen

Slang Justice

(PRD 71002)



Ooooow! I do like a decent dose of blues guitar and this is *exactly* what we have here. What's more, Carl knows a few tricks which take him away from the mundane minor pentatonic circus and jettison him towards the exalted territory of, say, Robben Ford. In fact, now I've said it, the vocal style is not dissimilar either. No matter – the guy sure can play...

The more I listen to *Slang Justice*, the more I want to get out my battered old Strat and batter it some more – which is exactly what I want from an album these days, and especially one with such distinct blues overtones. The genre is so overcrowded with limp 12 bar outings that when something comes along which makes you think, 'Hmmmm – different!' it's a cause for celebration.

So if you're starved of good, excellently played blues guitar, do yourself a favour and search this album out. **DM**

★★★

● Leah Andreone

Veiled

(RCA 07863 66897 2)

The late 90s are proving to be a good time for female singer/songwriters. There's no doubt that artists like Alanis Morissette, Sheryl Crow & Co (having proved that a girl with a guitar isn't automatically a folk singer by default) have opened the doors for many other ladies to set foot upon the world stage.

Star Rating

★★★★★	**Sublime**
★★★★	**Great**
★★★	**Worthy**
★★	**Ho Hum**
★	**Oh Stoppit**

leah andreone
veiled

Leah Andreone is a 23-year-old Californian gal with quite a lovely voice – and she writes a natty song, too. The single from this album is already doing quite well in the USA, but I don't think 'It's Alright, It's OK' is necessarily the strongest track; 'Kiss Me Goodbye' is more breathy and personal, for instance.

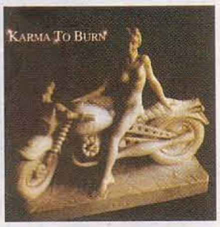
I like the confessional style of the current crop of lady songsters (pioneered by Ms Morissette, I guess) and it's certainly a thing which Leah does well. I don't know if she does it well enough – I don't hear another *Jagged Little Pill* with *Veiled* – but there is enough here to command a second and possibly third listening, which really ought to be enough. **DM**

★★★

● Karma To Burn

Karma To Burn

(Roadrunner RR 8862-2)



Okay, so what's our criteria for reviewing albums here at ***GT***? Well, if I like the cover, it's a start; so a sculpture of a naked lady on a motorbike got *Karma To Burn* past first base. Second, if I'm thinking, 'Uh oh, another thrash outing...' and I'm proved WRONG, then the album can proceed to the next vital test. Third, I need to hear something which makes me want to listen past the first thirty seconds – and Karma's vocalist does sound a little like Frank Zappa. (God, I'm shallow.)

I don't know anything about this band, but their enthusiastic brand of heavy rock and lyrics you can actually decipher on first hearing does them credit. It seems they are a bit of an enigma. They appear on the album cover wearing suits and will only give their first names, so all I can tell you is that the guitar duties are handled by a chap called William – and he's not at all bad, either. Refreshingly widdle-free.

There's something here which reminds me of The Infectious Grooves, too and in a funny way I like it. **DM**

★★★

● The Hoax

Unpossible

(Code Blue 0630 16639 2)

When legendary producer Mike Vernon signs a band, you've no choice but to take them very seriously indeed. The man was responsible for so many classic blues recordings (including The Blues Breakers with Eric Clapton) that he's just got to know where he's coming from.

You may be tempted to think that The Hoax are a bunch of hoary old bluesers, but they turn out to be in their early 20s to a man – and this is their second album. There hasn't been a great deal of activity on the pre-30s blues scene for years and so it's difficult (and probably not too wise) to form any preconceptions where *Unpossible* is concerned.

One thing is immediately apparent, though; their influence is primarily 'modern' blues with a distinct leaning towards the Texas grit of our late departed brudda, Mr Stevie Ray Vaughan. In fact, the music veers in this direction so often it very nearly becomes a problem – one of the guitarists (and I don't know if it's Jesse Davey or Jon Amor) does such a passable impression of Stevie it's uncomfortable!

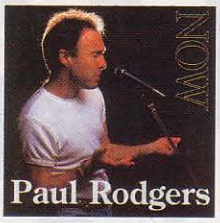
But if raw rock'n'blues with a Texas twang is your thing, it shouldn't put you off. In fact it's good to know that blues is in such capable young hands. **DM**

★★★

● Paul Rodgers

Now & Live (the Loreley tapes...)

(CBH SPV 087-44642 DOCD)



Paul Rodgers' last album, *Muddy Water Blues*, took up residence on my CD player, so when this album came out I was, shall we say, keen to hear it.

It must be said, too, that Paul Rodgers' band currently calls on the services of our very own Geoff Whitehorn – but I'll try and remain objective... (That's got to be good for a brandy and Coke, GW!)

Do I really have to say that Paul Rodgers possesses one of THE voices in rock'n'roll? I don't? Good – I knew I was among friends. *Now & Live* is a double CD – one studio, one live – but is available in this form only as a limited edition, so if you want the added highlight of the band's performance at the Rockpalast Open Air Festival in Germany in 1995, get your skates on! In fact, we'll deal with the live disc first; it's a case of 'all the hits and more' from the very start. Rodgers' past glories in Free and Bad Company (not to mention the last album) are faithfully reproduced, climaxing with the inevitable 'All Right Now'. (What is that chord, Geoff?) The performance is excellent and would stand up as a creditable effort on its own merits, but as an add-on extra you can't go wrong, people.

Right – on to *Now* itself. Paul says that he has recently fallen victim to several life changes, including a divorce, and that this album is a reflection of those experiences; and so several tracks take on the sort of 'I Will Survive' type of lyrical bearing. No bad thing; blues/rock wouldn't be where it is today if everybody was having a great time all of the time.

The music itself has Paul's stamp of authority all over it – but what did you expect? I don't know if I hear any hits, but as an example of good ol' blues-based rock'n'roll with superb vocals, I just gotta tell you that *Now* is all right! **DM** ★★★

● H

Ice Cream Genius

(Wen CD 016)

h
ice cream genius

Okay. H stands for Steve Hogarth, the voice of Marillion – not a fact which is immediately apparent even from the ice-cream spattered pic on the album cover, it has to be said – and why Steve would want to keep this sideline project a secret I can hardly begin to guess...

It's always a difficult thing for an established band's vocalist to turn out a decent solo album – more from a listener's point of view than any other. It's inevitable that the artist is going to be seen as being somewhat out of context, and that disadvantage is often enough to stop a worthy project like *Ice Cream Genius* in its tracks.

But Mr Hogarth has waxed clever and surrounded himself with more instrumental talent than many of us could shake a stick at. Consider, if you will, Dave Gregory on guitar (good stuff, too!), Richard Barbieri on keyboards, Chucho Merchan on bass – plus, of course, Hogarth's own distinctive vocals.

Any way you look at it, the album's got to be worth a listen.

The songs are quite Marillion-ish (the inevitability I mentioned above) but are sufficiently different to make the CD grow legs and stand up for itself.

I find myself entranced immediately by the last track, 'Nothing To Declare' and a couple more are making themselves at home on the hi-fi, too. *Ice Cream Genius* is admittedly not going to be everyone's double choc-chip, but it's certainly making its mark in this vicinity! **DM**

★★★

● Marillion

This Strange Engine

(Intact RAW PR 121)

Marillion have to be admired for sticking to their prog rock guns while the fickle fashions of the music industry have whirled about drastically since the band first trod the boards way back when.

Since their last studio album, *Afraid Of Sunlight* (which was grossly overlooked, I might add), they've experienced a label change and this has perhaps done them a lot of good.

This Strange Engine seems brighter and more snappy – optimistic, even – than before. Things kick off with the acoustic guitar-powered 'Man Of A Thousand Faces', but (for me at least) it's not until the fourth track, 'Estonia', that the band returns to its rhapsodic best and the album's identity is finally established.

Steve Rothery's guitar makes its presence felt all the way through the new album – never a one for the big rock widdle, he manages to create an effective textural foil for Hogarth's haunted vocals on every track.

Marillion having existed for so long in isolation, it's doubtful whether an album like *This Strange Engine* is the kind of thing that will at long last bring the band's hermitage to an end by winning them mass appreciation. But the party faithful will not be disappointed...

This Strange Engine is set for release on April 21st. **DM**

★★★

Martin Taylor never wanted to be a Beatle, never hankered after joining The Shadows or owning a red Strat. What's wrong with the boy? Interview by David Mead

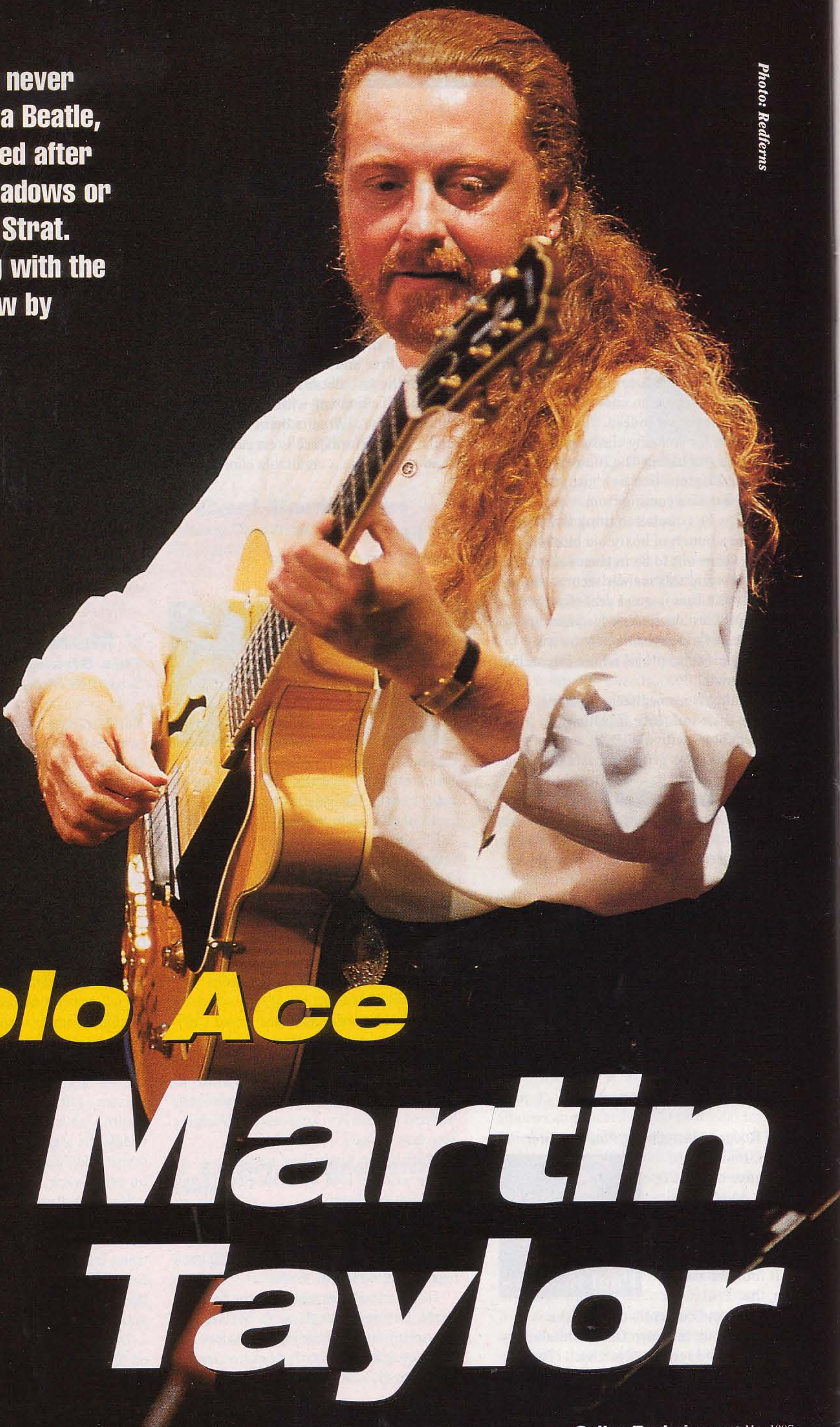


Photo: Redferns

Solo Ace

Martin Taylor

When most of us were still struggling with nursery rhymes, a very young Martin Taylor was taking his first formative steps on a remarkable career which has placed him at the very top of jazz guitar polls the world over. But exactly how young was he when he first picked up the instrument?

"I believe it was four," he laughs. "That's what I've been told, anyway. I can't really remember the very first time I played guitar because there were always guitars about the house. But I can remember my dad coming home with a ukulele – one of these Hawaiian things, red with a little palm tree on it – and I started messing around with that and driving everybody mad!

"My mum asked my dad to show me some chords, to make it sound more musical, and so he showed me a few and that really gave me the bug. A friend of mine who lived across the road got a guitar, and when I saw that I thought that was really what I wanted, and so my dad bought me a guitar. It was made in Russia and was like a classical guitar only it had steel strings on with an absolutely horrific action! But I got this guitar and I just couldn't put it down, I just became obsessed with it and I just played all weekend and I couldn't wait to get back from school to start playing again.

"My dad and his friends used to be around the house and they'd put Hot Club or Eddie Laing records on – a lot of the early pioneers of jazz, really – and I just loved the music.

"At that time, pop music was directed at teenagers – it wasn't really directed at young children in the way that it is now – and so I didn't really have any 'fashion' ideas about music. I really liked what I heard and started to try and pick out the melodies and, particularly when I was listening to Django Reinhardt, when it got to what I would call the 'fancy bits' I asked my dad, 'What's that?' and he told me that Django was improvising and to think of it as making up another melody on the spot.

"So I would play, with my dad playing rhythm guitar, and I would start to make up my own melodies around the chord sequence – which was a very simplistic way of looking at improvising."

So really Martin's musical journey was a non-stop ticket to jazz, rather than, as in many other players' cases, arriving there via blues or becoming disenchanted with rock'n'roll?

"Well, first of all my dad was a jazz musician. Also, because I was so young, I didn't have any of the peer pressure to be into a certain type of music or a certain band. That sort of thing usually happens when you get into your teens, but by the time I was in my teens I'd been playing guitar for about ten years and I had an understanding of jazz. Not that jazz was the only music I would listen to. I remember going to see Jimi Hendrix at the Albert Hall with my brother, for instance... I thought he was fantastic! It wasn't just Jimi, it was the whole group – Noel Redding and Mitch Mitchell together with Hendrix was a magical combination. And I think I could relate to it a lot because they were very much like a jazz group in the way they played – the interplay between them. But it was very exciting – something from a completely different angle."

Did Martin's early experience on the guitar incorporate learning scales?

"I can remember my dad sitting me down and showing me some scales on the guitar and I got them under my fingers. What that did more than anything was to start to unravel the mystery of the fingerboard in terms of where the notes were in relation to each other.

"But in terms of getting dexterity together, I just used to play, and I've always been like that – I would sooner use the time I have practising something I'm going to use rather than doing gymnastics or exercises. So now I never play scales or anything like that."

> **"I remember seeing Hendrix at the Albert Hall – he was fantastic"**

An awful lot of jazz is taught from the point of view of scale theory; does Martin consider this approach invalid?

"I think it's a discipline to familiarise the pupil with the fingerboard and to give them the basic dexterity needed to play the music. But I think it's a mistake to teach everything in terms of scales and modes. One of the major criticisms people make about jazz is that it just sounds like someone going up and down scales, and I can always tell if someone has learnt that way when I hear them play.

"The route that I took in jazz was more a melodic one which stems back to the time that I thought of improvisation as playing my own melodies over a chord sequence, so I do think melodically. I don't think about scales – I know them and over the years I've learnt the theory and harmony, but, to me, it's just been making music!

"One of the things that can happen is that you take up an instrument to make music and you become tied up with the technicalities of the instrument itself and the music is put into the background. That happens a hell of a lot in jazz, sad to say."

Given that Django was possibly Martin's earliest influence, who else was it who provided inspiration during his formative years?

"It seemed to be all the early guitar players, because those were the records that my dad had. I came across an album by a Hammond organ player called Shirley Scott and I put it on and I heard this very tasteful, sparse guitar playing and it was Kenny Burrell. That turned my head completely and I started to look more at the American guitar players like Barney Kessell, Charlie Christian and Herb Ellis.

"I've always been attracted to jazz players who have a blues element – I don't believe you can play jazz without having a feel for the blues, and when you hear players who don't have that, there's a coldness to their playing. I think a lot of people forget that jazz is basically a more complicated form of the blues – blues with a few more chords!

"But I was never one for going out and buying records, and I didn't learn to read music until later on and so I didn't go out buying books. When I was 16 I went over to New York playing on the QE2, and I used to go down to the Village Vanguard and hear a lot of people play. I had an awful lot of friends who were not players but were big enthusiasts and had record collections, and they would invite me round and say, 'You've really got to hear this...' But I've never had that much time to go out and buy a load of records and sit at home listening to them because I was out there playing."

Did being in situations where he was playing with older musicians ever take the form of an apprenticeship of sorts?

"Well, yeah, because the way I got into playing professionally was a way that almost doesn't exist any more. If you wanted to take up an instrument and start playing, then you got together with other people who played and got into a band and you played at weddings and then you got into a professional band and did summer seasons and went on the cruise ships; you played dance halls, did radio broadcasts and things like that – an old-fashioned apprenticeship. Now, if someone wants to become a jazz musician, they go to college! I don't know if college is quite as much fun. But it was good to be with musicians who had been around a long time and had seen a lot of things.

"I used to enjoy listening to the guys talking about the old days and things like that – the way it had all changed. And even though we're only talking about 1973/74, it was all coming to an end. Work was plentiful then; in the West End of London, you would go and play at a club and when you got fed up with that you'd go and play at another one! Bands were quite big as well; the first band I was with there were ten of us. And now you see bands where there are only two people."

How did Martin meet with jazz violinist Stephane Grappelli?

➤

"I was in a duo with the bass player Peter Ind and I also had a duo with Ike Isaacs, as well as working with the Tony Lee Trio. Ike had worked with Stephane, and so was the bass player that was working with Tony Lee. I first met Stephane in 1976, although I didn't start working with him until 79. He just called me up and asked me to do a few dates with him in France, and I went over and did about a week and he asked me to do a tour of the States about two or three months after that.

"I worked with him for just over ten years, but it was always on a very informal basis; a lot of people thought that I worked with him all the time, because I always did Stephane's TV and touring work in this country, and I would do all of his work in the States, but I didn't work too much with him in France and not at all in the other European countries. So I would get a call asking if I wanted to do a tour the following July and I'd look in the diary and say okay. So it wasn't a full-time job, but it was certainly a good one."

Was it another intense period of learning?

"Stephane was one of the first musicians I'd played with who had the combined talent of being a great musician but being able to communicate with the audience at the same time. That fascinated me and so I sort of informally studied him, sitting next to him all those years! But that was the biggest thing I learnt from him, just communicating with an audience."

It must have been a big thrill to play with someone who accompanied Django.

"Yes! It was funny, because I used to make a point of thinking when I sat next to Stephane every night that I must remember all this as a special time. For a musician to be this close to someone who has been such an influence in music doesn't come along every day and many musicians go through life without ever having that experience. Stephane and Django were the first European jazz musicians who formed a group that had its own sound – a European sound. They weren't trying to emulate American musicians, they gave it their own sound.

"What I find now, after all this time has gone by, is that I go to places all over the world and people see me as part of that story – but I didn't think of that at the time. I never saw myself as being connected with the Hot Club or with Django, but because of the long period of time that I worked with Stephane, and all the recordings we made, I have a link back to Django, which is something I really didn't think of at the time."

A while ago, Martin brought out an album which was a tribute to jazz pianist Art Tatum. Were piano players some kind of influence on his chord melody approach?

"No, not really. It started in my childhood – my mother used to play lots of records by Tony Bennett, Frank Sinatra and Nat King Cole and all those arrangements were by people like Nelson Riddle. I loved that orchestral sound; and the way a singer could sing one note and underneath they'd change the harmony and it would change the whole feeling of that note. I would hear folk players, classical players and blues players playing very complete parts, but I didn't hear any jazz players doing it at that time. I just wanted to be able to sit down and play something on my own. The only jazz musicians I heard who could do that were piano players, particularly Art Tatum who was such an incredible virtuoso – but there was also Bud Powell and Fats Waller and people like that.

"I started to try and do that sort of thing on the guitar and then I heard Joe Pass play, which I just thought was wonderful. Then I heard George Van Eps. I guess that my way of playing is more like Van Eps rather than Joe Pass because, although there is a lot of improvisation going on, it's all very arranged, with different lines going on, whereas Joe's playing was very spontaneous. He had an incredible facility on the guitar, an incredible freedom. He could just play whatever came into his head – and if he couldn't play it, he would play something that made you think he had played it!

"For me, where playing solo guitar is concerned, I don't think of myself getting better on the guitar – being able to play more, or anything like that. I just think in terms of musical freedom – actually being able to play the ideas that I have. That doesn't mean trying to play things that are complicated or fast. In fact, I don't play as

Photo: Redferns
MARTIN TAYLOR

"All guitar players will know what I mean when I say that you have all these ideas, but somewhere between your head and your fingers there's a communications breakdown!"

much as you think I play. When my solos are transcribed, there isn't as much going on as you think. It's just that I try to give the impression there's more happening.

"It's actually breaking everything down to the bare bones, because a guitar player has to suggest things are happening in his playing which fall beyond the scope of the instrument. I think all guitar players will know what I mean when I say that you have all these ideas, but somewhere between your head and your fingers, there's a communication breakdown! That's a thing which has to be overcome somewhere along the way."

So how does the process of writing a chord melody version of a tune begin?

"Usually it starts with the melody, but in jazz it isn't enough to have a good melody – you've got to have an interesting enough harmonic structure to mess around with. If you've got a ballad with a really fantastically strong melody, then I would keep that and re-harmonise it in the same way that an arranger would with an orchestra. But you've got to have an interesting structure to begin with."

Is there, then, a set process from that point on which eventually produces the finished article?

"Well, I could show you a method, but I don't always use it! I have a way of showing people how to put the three things together – bass, melody and harmony – but I don't actually think that way. After a long time of doing it, I've built up a vocabulary of how I can do things. So it becomes like the way you speak; you know the words and you know the letters that make up the words and you know the grammar. But when you speak you don't necessarily think about the individual words, letters, grammar and so on. If you did, you couldn't talk!

"So when it actually comes down to talking about the actual process of playing, that's when I get really stumped, because when I'm playing I don't actually think about what I'm doing. When I'm playing and it's all happening and it's all coming together, I get to the point where I'm not even conscious of playing... in fact I'm not even conscious that I'm holding a guitar! It's very difficult to describe it, but it's just music. Obviously that doesn't help anyone who wants to know the process. I know all the things I need to know to put the whole thing together, but now I've got them, I don't need them any more."

So it's almost like being given a topic and being told to stand up and talk about it for thirty seconds – you're not necessarily thinking about the fundamentals of speech or grammar, you're more trying to recall feelings and memories and trying to improvise a way of expressing them.

"Yes. The thing I tell people about the bass, chords and melody thing is that I think more of the melody and bass line – I keep those in my mind and pick out harmony in the middle. But I don't always do that! But if somebody wants some help in getting into that style of playing, then I would say that is your starting point. The last thing I want to do is to get esoteric talking about it, because that doesn't help anyone or answer any questions.

"It's just that I've played so much over such a long period of time and dedicated everything I do to that, it's just a part of me. Even if I sit in my front room and play, I pick the guitar up, I'm absorbed in the music. If I'm having a bad night, it's not because I'm not playing well, because one of the things about playing a lot and getting to a certain level is that you don't have real extremes – you don't drop below a certain level.

"If I'm playing slightly under, then it feels to me like I'm really playing badly, but if I hear a recording it's actually all right. But the difference to me is huge! One of the ways that I judge this is that I'm suddenly very aware of playing a guitar – I've got this bloody great piece of wood and I'm trying to get some music out of it and I'm thinking about playing the guitar, which is not what I do. I *play* the guitar.

"On a night where it's all coming together, then I'm not aware of it at all. It's like floating, really; the guitar isn't there at all. It's just the music.

"I know some fantastic players who can't perform in front of an audience – it's not for everyone. It's such a fantastically unnatural environment to be in. I travel all over the world, playing guitar in front of people on my own. I travel thousands of miles, check into a hotel, try to grab something to eat, go to a strange venue, do a soundcheck, come off, and then walk back out on stage in front of all these people who are expecting at least one hundred per cent. You stand in the middle of the stage under lights, become hot, the guitar goes out of tune.... You've got all these things stacked against you. But I thrive on it; it actually makes me play better!" **GT**

Martin's column 'Taylor Made' begins on page 80.

"Jazz is basically blues with a few more chords!"

Martin Tayolr – a one-man jazz band!

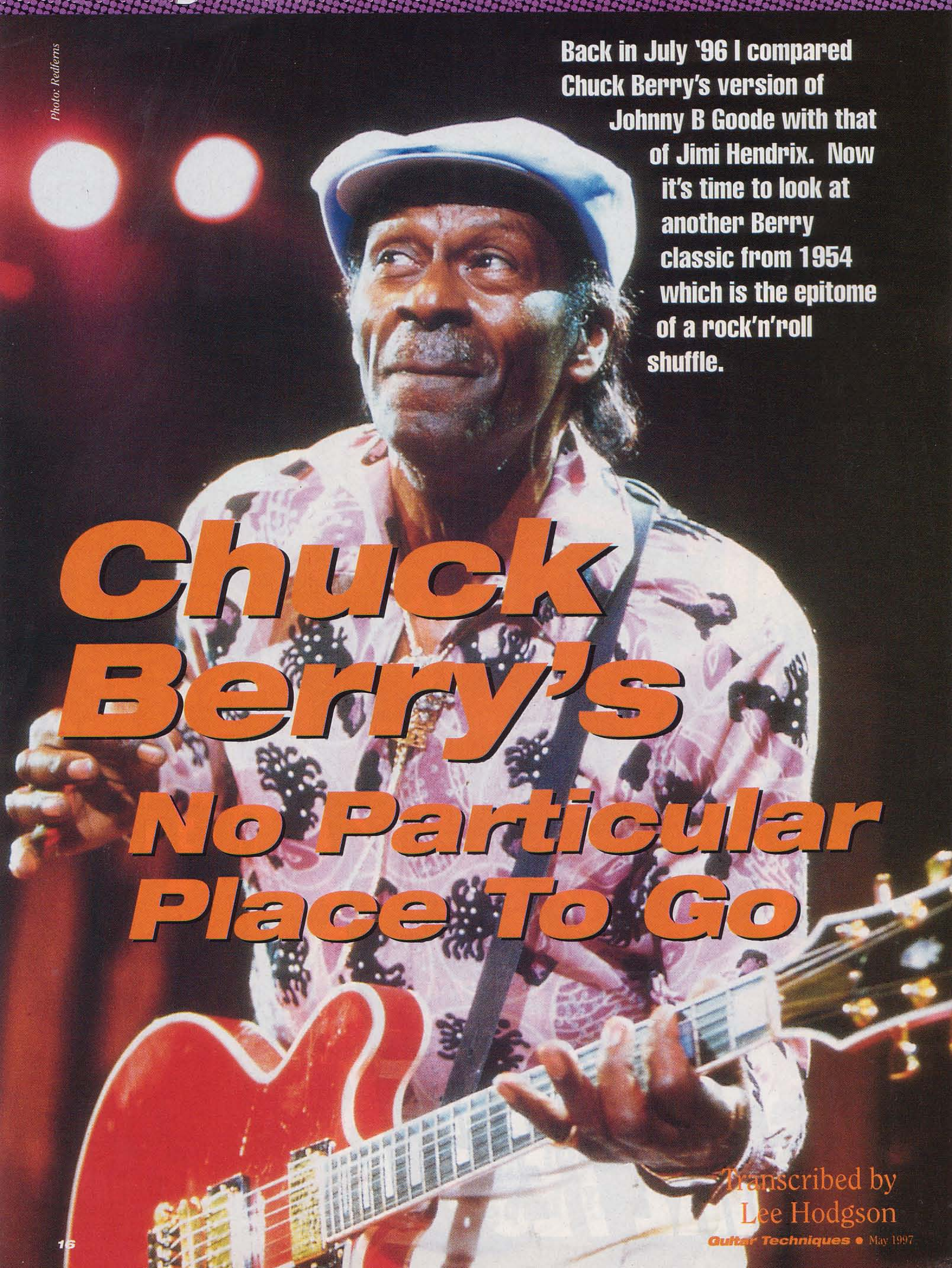


Photo: Redferns

Back in July '96 I compared Chuck Berry's version of Johnny B Goode with that of Jimi Hendrix. Now it's time to look at another Berry classic from 1954 which is the epitome of a rock'n'roll shuffle.

Chuck Berry's No Particular Place To Go

Transcribed by Lee Hodgson

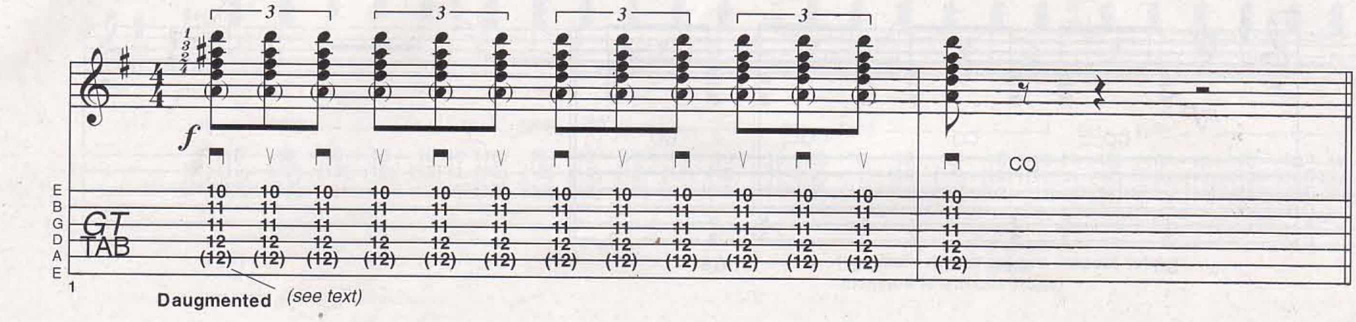
Performance Notes

Ex 1 shows the opening lick, which is a strummed D augmented chord – Chuck was occasionally catching the 5th string, 12th fret (in other words, an A natural note that clashes somewhat dissonantly with the augmented fifth, A# played on the second string).

Strum loosely and with just a hint of a cross-rhythm. You'll be using a great many triplets in this tune and, much of the time, the feel is the more natural triplet-per-beat or four lots of three. First try the suggested easy picking option – strict alternate. A more flowing feel is achieved by playing this way. But also try down-up-down (repetitively).

All examples - ♫=♩♪ (3)

Ex 1 OPENING LICK

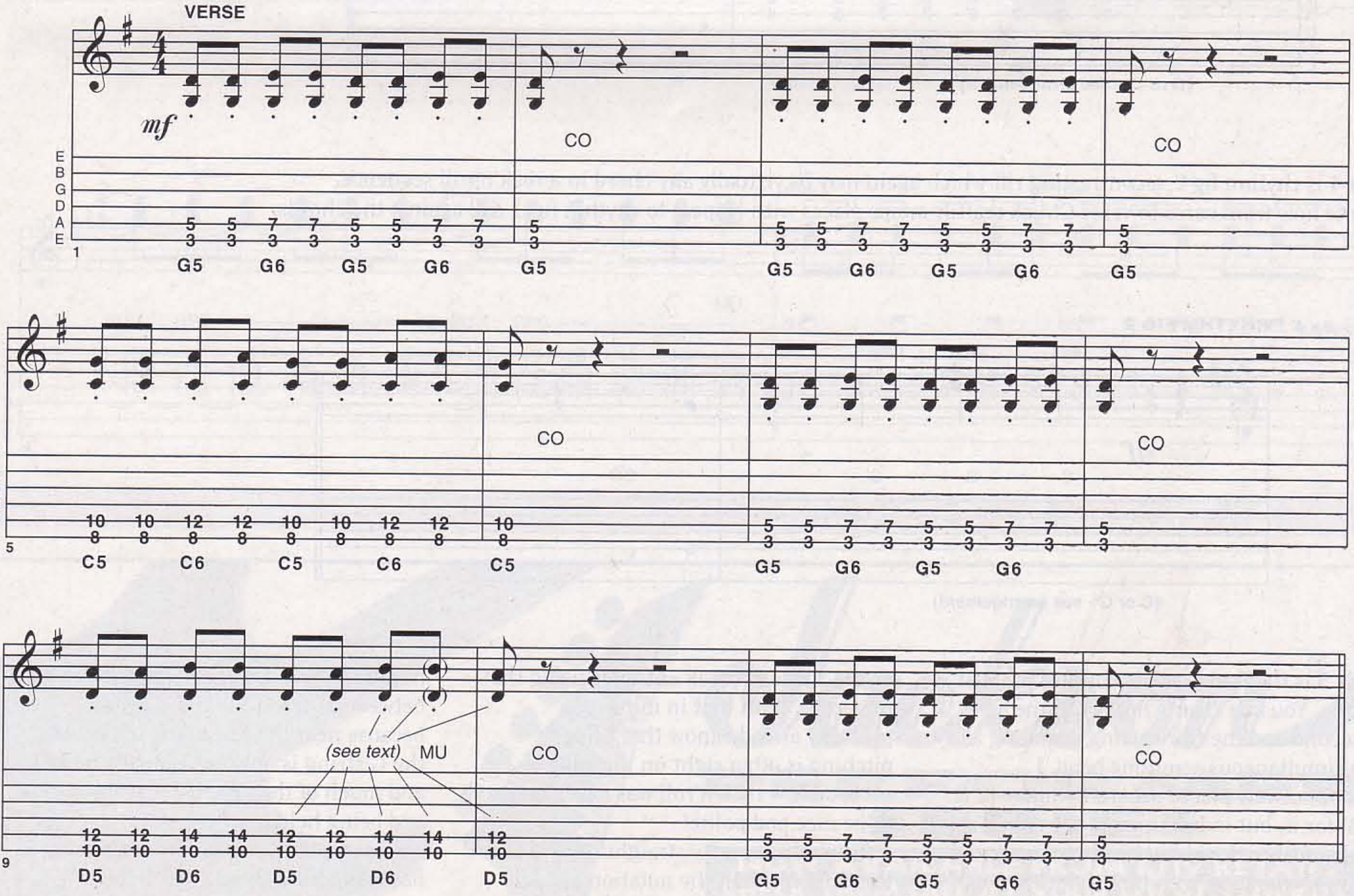


Ex 2 is the whole of a verse section and it's the classic alternation from a '5' to a '6' chord, although they're both without a third chord tone here. Remember to keep a driving feel going – if I had to describe Chuck's overall style, I'd use the term 'insistent'.

By the way, whereas the picking style of Chet Atkins or Travis often involves muting the lower notes (usually with the side of the palm), Chuck Berry's rhythm guitar method is not so much muted as damped in between strokes, effectively. The proper length of notes, rhythm guitar wise here, is fairly staccato. Although I've shown staccato dots below the note heads, I decided against putting lots of 'CO' above the tab in order to avoid clutter. Realise that the damping or deadening of string vibration is mostly achieved by lifting the fretting hand away from the frets while maintaining contact with the strings.

If your strumming hand can help the cutting off along the way then so be it, but it's not required technique for this particular rock'n'roll staple!

Ex 2 CLASSIC RHYTHM GTR GROOVE

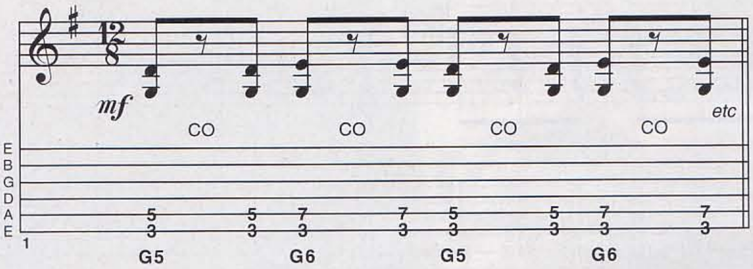


Because the stuff of Ex 2 is so basic yet celebrated, practise it initially using alternate pick strokes (where the up strokes will probably sound a bit weaker, thereby automatically imparting an implied accent to the down strokes) and then with all down strokes (which would create a rather more modern, chunky style of groove).

In measures 9 & 10 I've shown what is a logical transposition of the riff but Chuck actually played a G note on the 5th string at the 10th fret which might strike you as being odd. Hear on the original recording how the vocal melody thereabouts hits the tonic, a G note – so was Chuck's choice accidental, deliberate or, as is more likely, just instinctive?

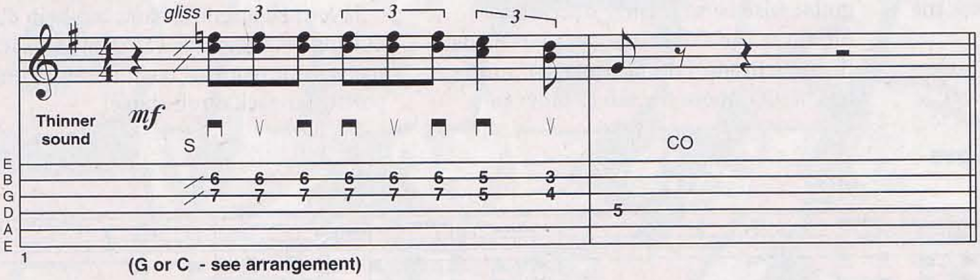
Ex 2a is the same groove but notated in 12-8 to better show the gap or rest on each second bit of a triplet.

Ex 2a NO CD DEMO



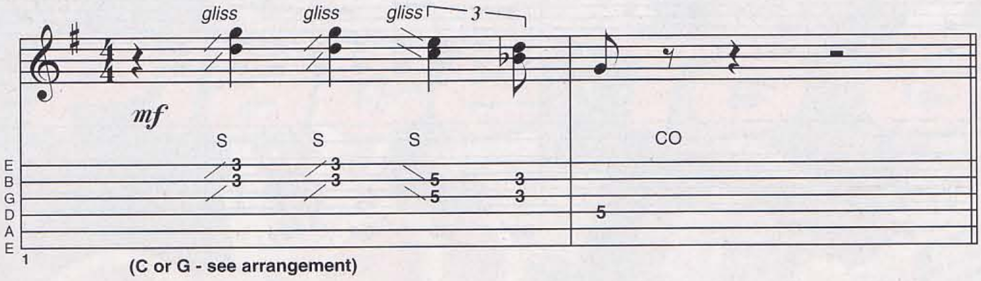
Ex 3 is rhythm fig 1, a riff that Chuck uses against either the G or C chord (see arrangement for details). It's a solid sounding riff that Mr Berry has left us as a legacy. Bold simplicity will always gain attention.

Ex 3 RHYTHM FIG 1



Ex 4 is rhythm fig 2, a contrasting riff which again may fit virtually any chord in a rock'n'roll sequence. Note how from verse to verse Chuck craftily swaps places with respect to rhythm figs1 & 2 against the chords.

Ex 4 RHYTHM FIG 2



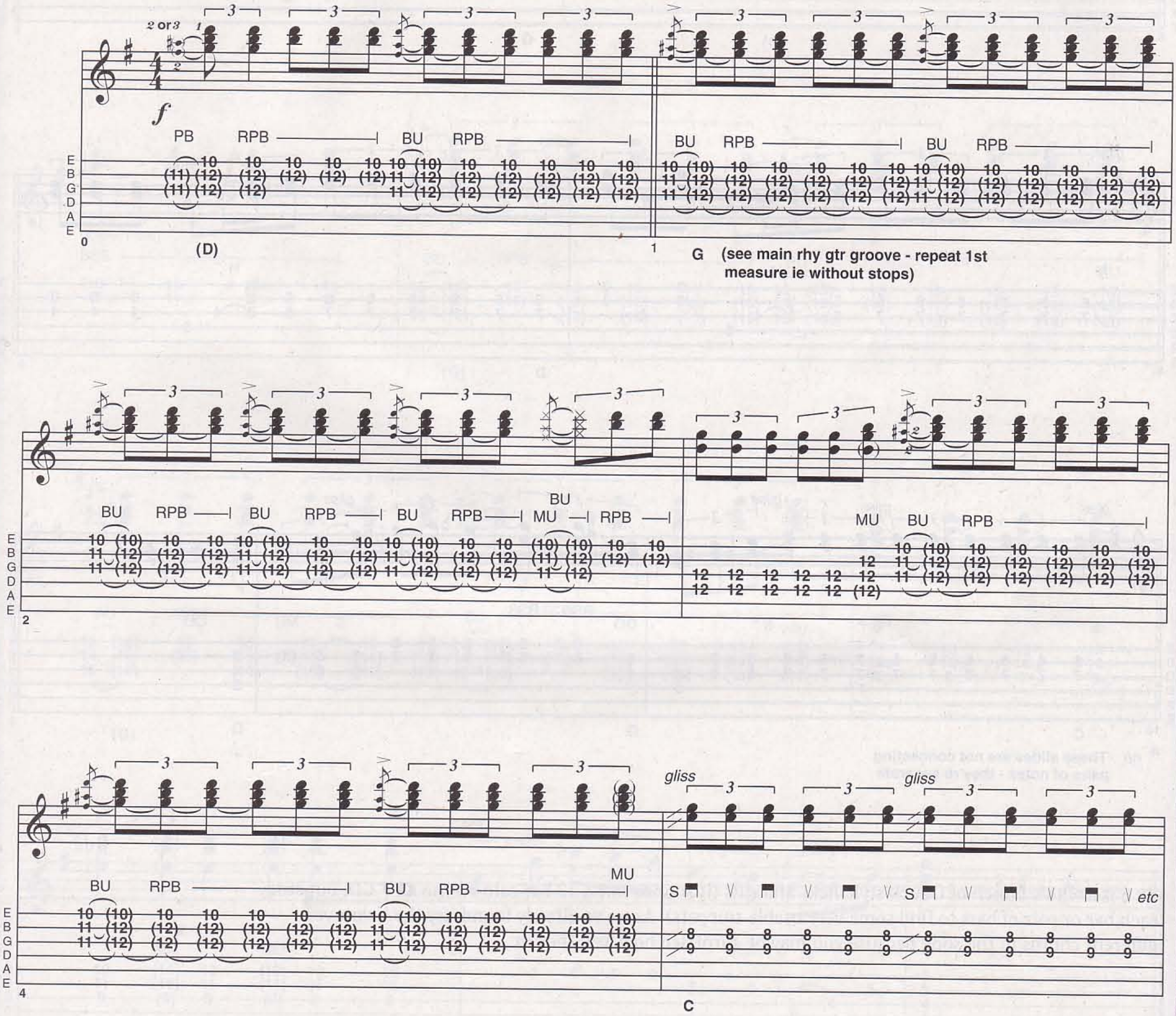
Ex 5 is the lead break becoming the first solo. You can clearly hear both the second and the third string sounding as a simultaneous semitone bend. I instinctively placed separate fingers (2 & 3) for it, but in bar three of the solo it's obviously a double stop using the second finger alone, so with hindsight it's worth trying the lead break entrance using that fingering. With that in mind, you probably already know that Chuck's pitching is often right on the edge of acceptable – rock'n'roll was never meant to be nice and polite!

This solo is pretty straightforward and less difficult than the notation and tab might suggest. Look carefully at the 'ties' between notes in the transcription because near the beginning of the solo the G string is only occasionally picked and much of the time it's just sustaining and being held in a bent state.

Observe the use of alternate picking in bar 5 and thereabouts which lends a smooth and relaxed feel. In contrast, down-up-down, down-up-down, etc would obviously set up a strong downbeat feel which may or may not be to your liking.

A small yet significant factor is Chuck's classic use of short slides amongst his riffing and he often uses those as musical punctuation; it breaks up the monotony. Practise the end of the solo carefully in order to avoid any undue sloppiness to the licks. In particular, make the hammer-ons in measures 8 & 9 smooth and swift – don't fall behind the beat.

Ex 5 LEAD BREAK INTO FIRST SOLO



2 or 3
1
2
f
PB
RPB
BU
MU
gliss
(D)
G
(see main rhy gtr groove - repeat 1st measure ie without stops)
C
S
V
etc
E B G D A E

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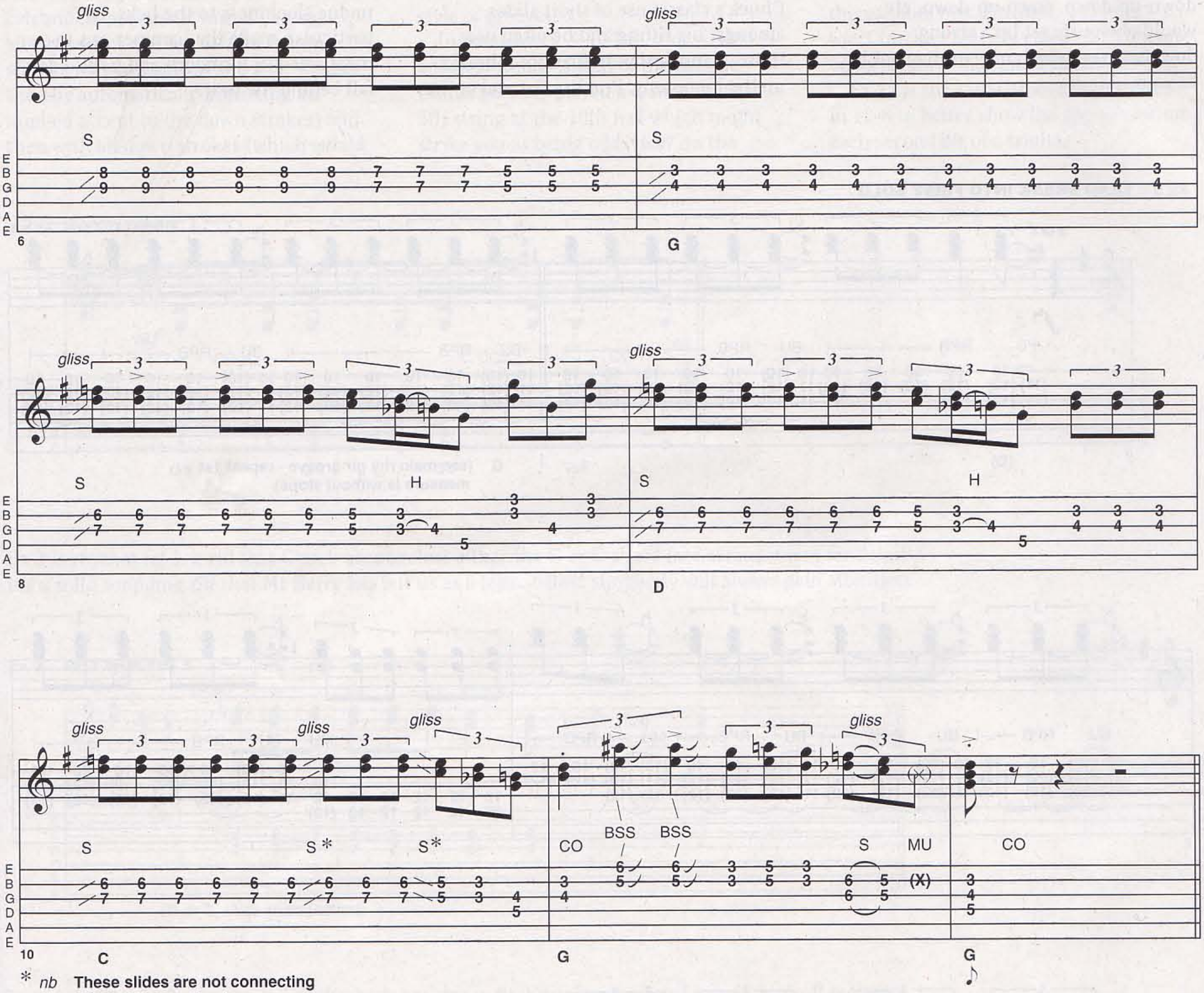
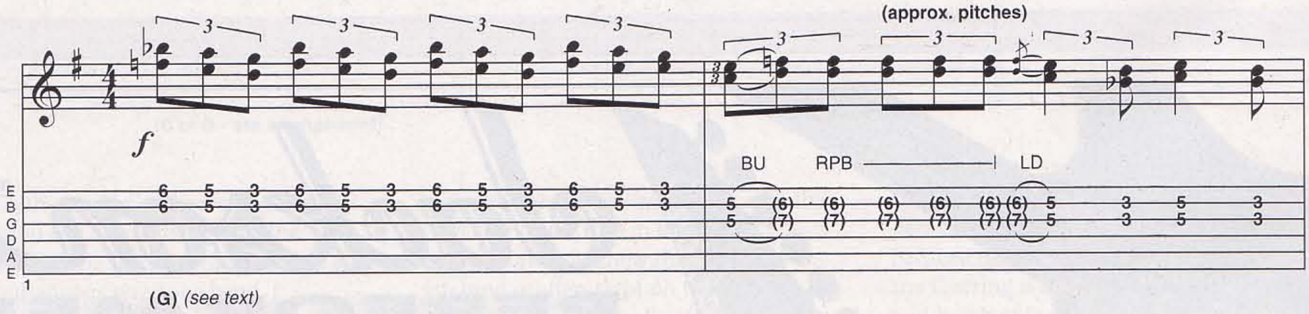
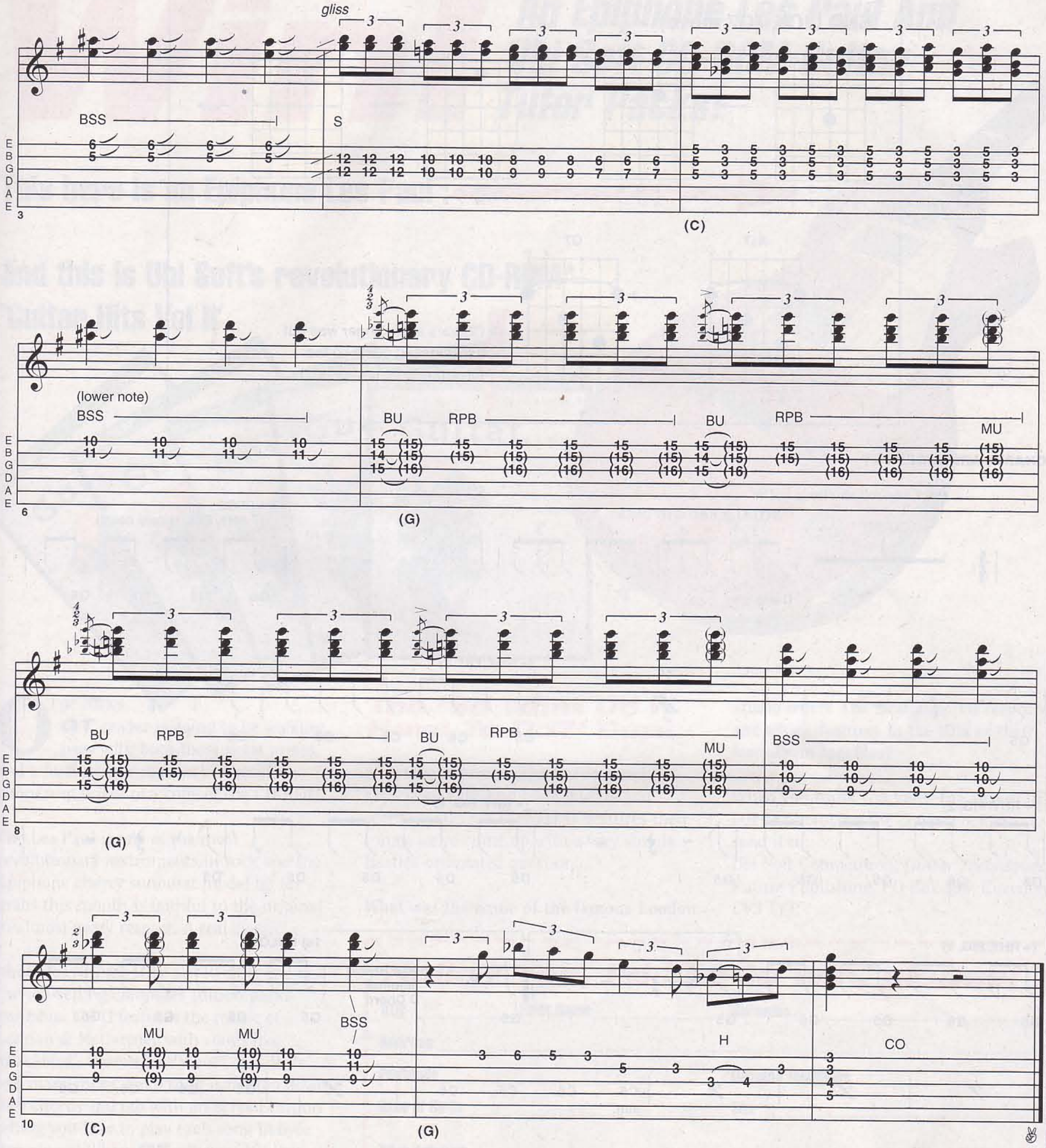

gliss
S
6
G
H
8
D
S*
CO
BSS
MU
10
C
G

* *nb* **These slides are not connecting pairs of notes - they're separate**

Ex 6 is a whole bunch of Chuck style licks and riffs (it sounds like a 12 bar solo on the ***GT*** CD, but study each bar or pair of bars to find some very usable snippets). As we've already found, try the licks over different chords in the song because you may be surprised how well they fit.

Ex 6

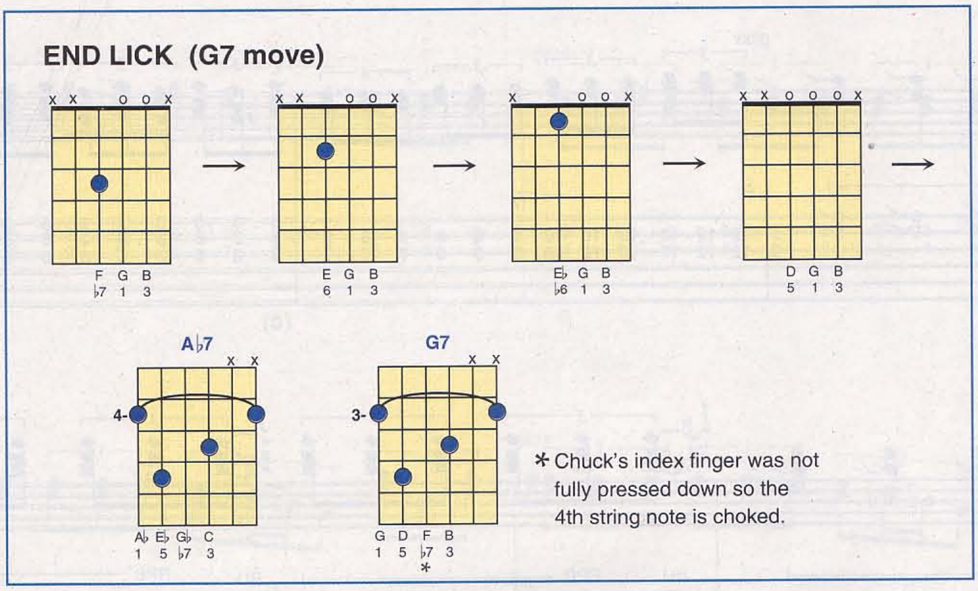

(approx. pitches)
f
BU
RPB
LD
1
(G) *(see text)*



I feel that we guitarists best learn and remember all this kind of stuff by relating to either the imagery or the geometric shapes of simple riffs and patterns. For example, notice the 'straight' and 'diagonal' forms, such as those descending intervals of a third in measure four of Ex 6. So once you have figured out this stuff from the notation or the tab, be sure to make a mental snapshot of the shape and the necessary fingering. I've shown the final chromatic chord descent in diagram form – if you're trying this with a band, then you must make sure that the bass player makes the same move!

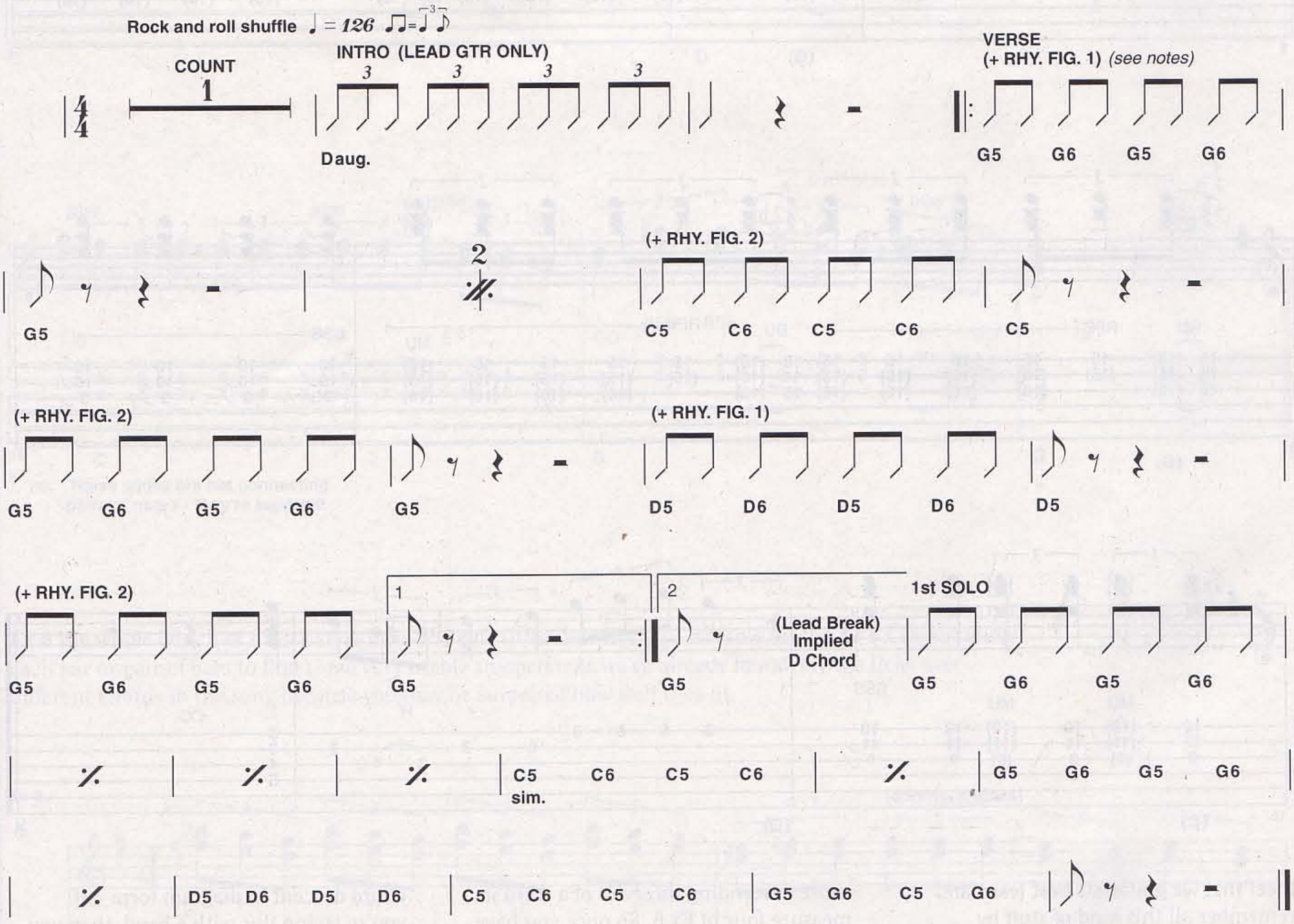
Keep a sense of fun and abandon and go for it! **GT**

No Particular Place To Go
by Chuck Berry © 1964 Arc Music Corp by kind permission of Jewel Music Publishing Co Ltd.


END LICK (G7 move)
x x o o x
F G B
♭7 1 3
x x o o x
E G B
6 1 3
x o o x
E♭ G B
♭6 1 3
x x o o o x
D G B
5 1 3
A♭7
x x
4-
A♭ E♭ G♭ C
1 5 ♭7 3
G7
x x
3-
G D F B
1 5 ♭7 3
*

* Chuck's index finger was not fully pressed down so the 4th string note is choked.

CHART / ARRANGEMENT


Rock and roll shuffle ♩ = 126 ♫ = ♩ ♪ (3)
COUNT
1
INTRO (LEAD GTR ONLY)
3 3 3 3
Daug.
VERSE
(+ RHY. FIG. 1) (see notes)
G5 G6 G5 G6
G5
2
(+ RHY. FIG. 2)
C5 C6 C5 C6
C5
(+ RHY. FIG. 2)
G5 G6 G5 G6
G5
(+ RHY. FIG. 1)
D5 D6 D5 D6
D5
(+ RHY. FIG. 2)
G5 G6 G5 G6
G5
1
2
G5
(Lead Break)
Implied
D Chord
1st SOLO
G5 G6 G5 G6
C5 C6 C5 C6
sim.
G5 G6 G5 G6
D5 D6 D5 D6
C5 C6 C5 C6
G5 G6
C5 G6
G5

Verse 3 (as Verse 1) ... ...Verse 4 (as Verse 2 except lead break enters at bar 11)

...DOUBLE LENGTH OUTRO SOLO

Note: **Bar 12 of this has an implied D chord (no stop) and bars 23-24 accommodate a classic outro lick finishing with the chromatic descent:** **A♭ G (hold)** *- see fingerboard diagrams*

Note: In 2nd Verse Chuck re-ordered the Rhythm Fills: #2 (twice), #1 (twice), #2, #2 (in triplets, accommodating Lead Break).

Arranged by Frank Evans

'I love a Gershwin tune – how about you?' We most certainly do!

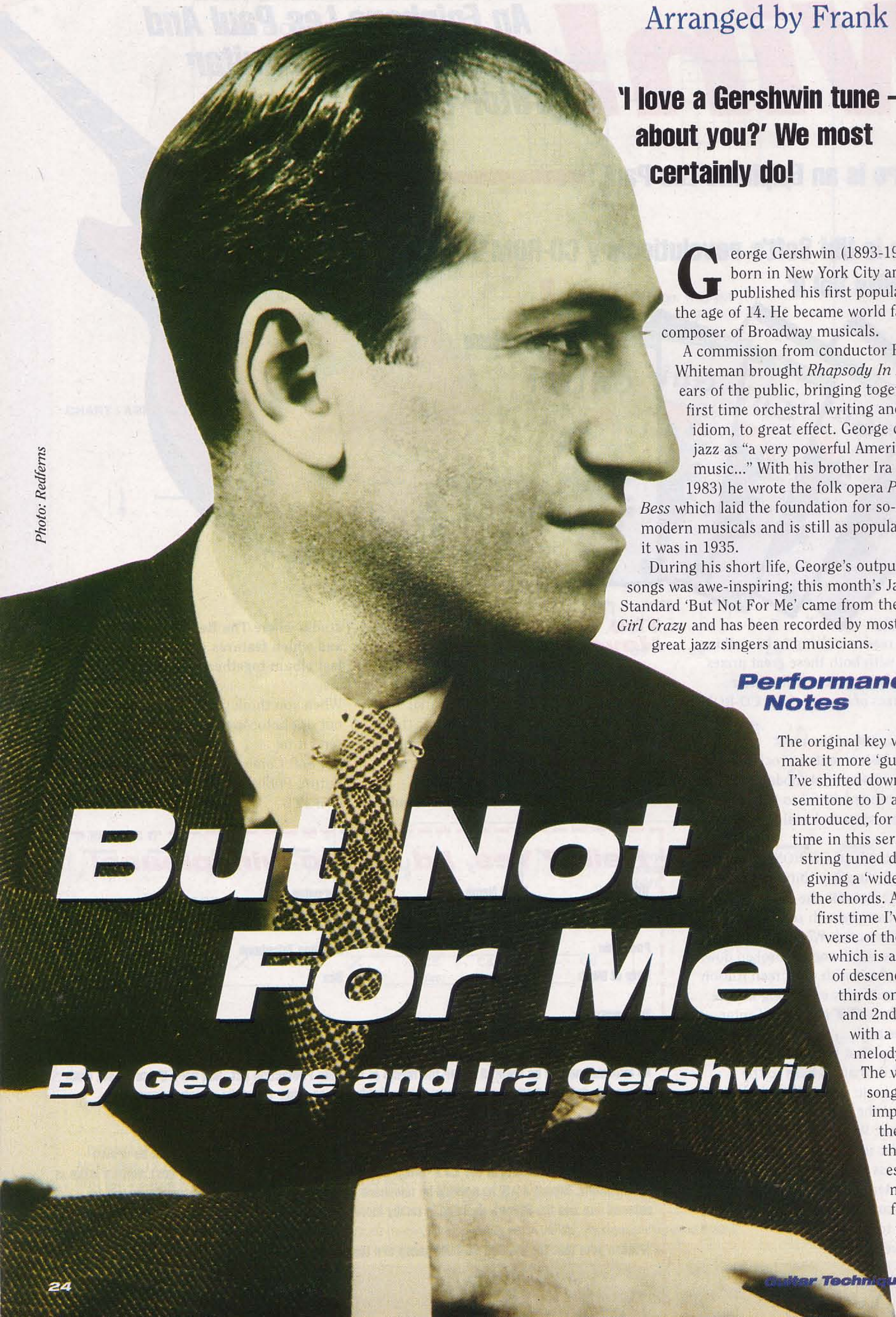


Photo: Redferns

But Not For Me

By George and Ira Gershwin

George Gershwin (1893-1937) was born in New York City and published his first popular song at the age of 14. He became world famous as a composer of Broadway musicals.

A commission from conductor Paul Whiteman brought *Rhapsody In Blue* to the ears of the public, bringing together for the first time orchestral writing and the jazz idiom, to great effect. George described jazz as "a very powerful American folk music..." With his brother Ira (1896-1983) he wrote the folk opera *Porgy & Bess* which laid the foundation for so-called modern musicals and is still as popular today as it was in 1935.

During his short life, George's output of popular songs was awe-inspiring; this month's Jazz Standard 'But Not For Me' came from the musical *Girl Crazy* and has been recorded by most of the great jazz singers and musicians.

Performance Notes

The original key was E♭ so to make it more 'guitaristic' I've shifted down a semitone to D and introduced, for the first time in this series, the bass string tuned down to D, giving a 'wide spread' to the chords. Also for the first time I've used the verse of the song, which is a clever use of descending major thirds on the 3rd and 2nd strings with a simple melody line above. The verse of a song was important to the main theme, especially in musicals – for jazz purposes the verses are usually not used, but this one is so good I couldn't ignore it!

Make sure your bass string is perfectly in tune by comparing the open D (4th) string with the harmonic at the 12th fret of the bass string.

The Six Bar Introduction

The opening chord may be a little tough for some of you, but it is actually a nicely balanced Em9.

The following run falls under the fingers (root – m3rd – 5th – 7th) twice until the open 1st string gives you the chance to move to the VIIIth position smoothly to complete the third E G B D then to the IXth position for a diatonic row up to F#.

Three-octave runs of this nature are effective particularly in intros and codas. The following descending chords give a nice 'orchestral ' sound with the three open strings in the bass.

At A, I suggest you play the descending thirds on strings two and three on their own, before adding the melody line. This will give you an idea of what Gershwin intended (a musical device that is both effective and clever). I have always been interested in great writers' methods: in this case I wonder whether the dropping thirds came first before adding the top line? I suspect so.

BUT NOT FOR ME

George and Ira Gershwin

They're writing songs of love,
But not for me.
A lucky star's above,
But not for me.
With love to lead the way
I've found more clouds of grey
Than any Russian play could guarantee.
I was a fool to fall and get that way.
Heigh ho! Alas! And also lack-a-day!
Although I can't dismiss
The mem'ry of her kiss,
I guess she's not for me.

BARS 7 & 8: prepare the ground for a key change up a major 3rd to F# then the same descending thirds device as at the opening bars.

BARS 15 &16: an unusual fingering because of the open D, the first finger stopping the bass E. If you find it difficult, you can play the bass note then take it off before playing the melody line.

BARS 23-24: I like this modulation from Bm – B♭ – E♭ to lead to the main theme at letter B. I particularly enjoy the sound of the E♭ in the bass – this is most unusual on guitar.

BAR 24: the opening three notes of the theme on A7 are important to the song.

The lyric here is: 'They're writing songs of love but not for me...' (bars 24, 25, 26). Lester Young, the great tenor saxophone player, once commented that he remembered songs by the lyrics, which is probably one of the reasons he accompanied Billie Holiday so often.

Note the same melody line with different harmonies in bars 28, 29, 30 & 31. The E7 – A7 – D7 (a cycle of fourths) leads to E maj in bar 33.

BAR 38: here I've used natural harmonics for the melody line. Always try to introduce the natural sounds of the guitar wherever possible – after all, you simply can't get these effects on many other instruments.

Letter C: this is basically the same as B apart from a few different fills at bar 47, where I've used those descending thirds as in the verse.

BARS 51-52: a glissando from B down to E to highlight the Em7 chord.

BARS 55-57: a change to the tonic minor (Dm to E♭/D) comes as something of a surprise to the listener before repeating and adding to the last six bars of C. This is a common way of finishing a jazz song – the straightforward device of repeating the last stanza.

Hope you enjoy these lush cords and that they give you some new ideas to add to your repertoire. **GT**

But Not For Me

But Not For Me.
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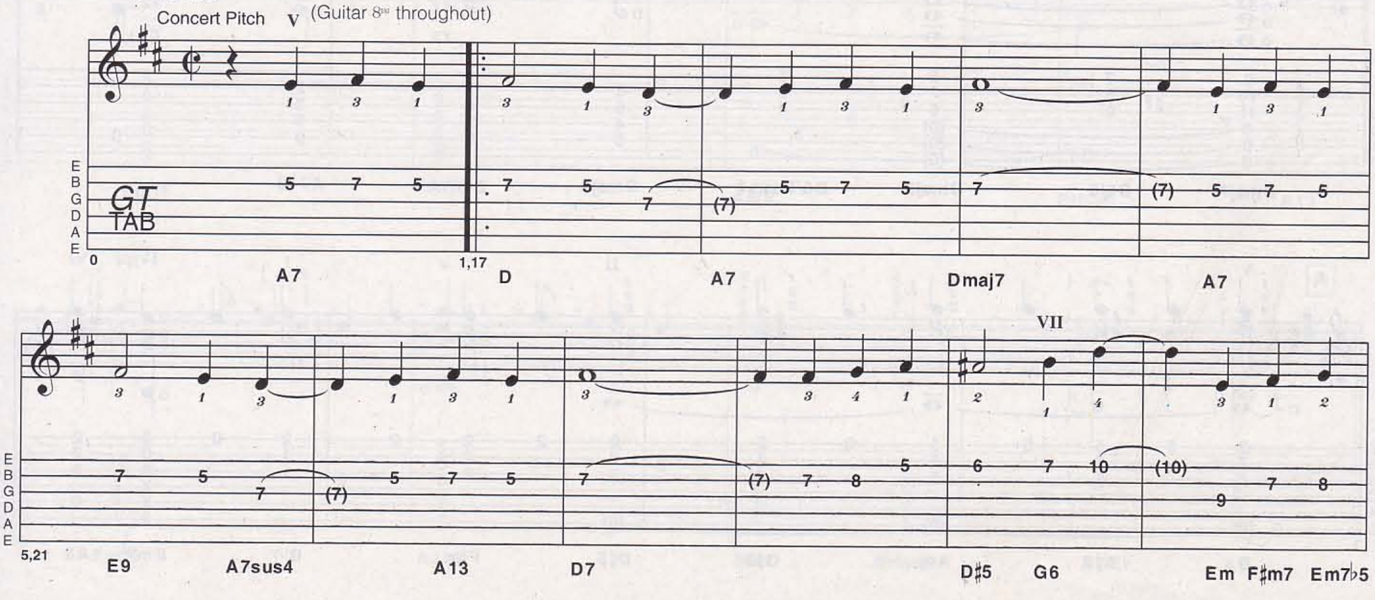
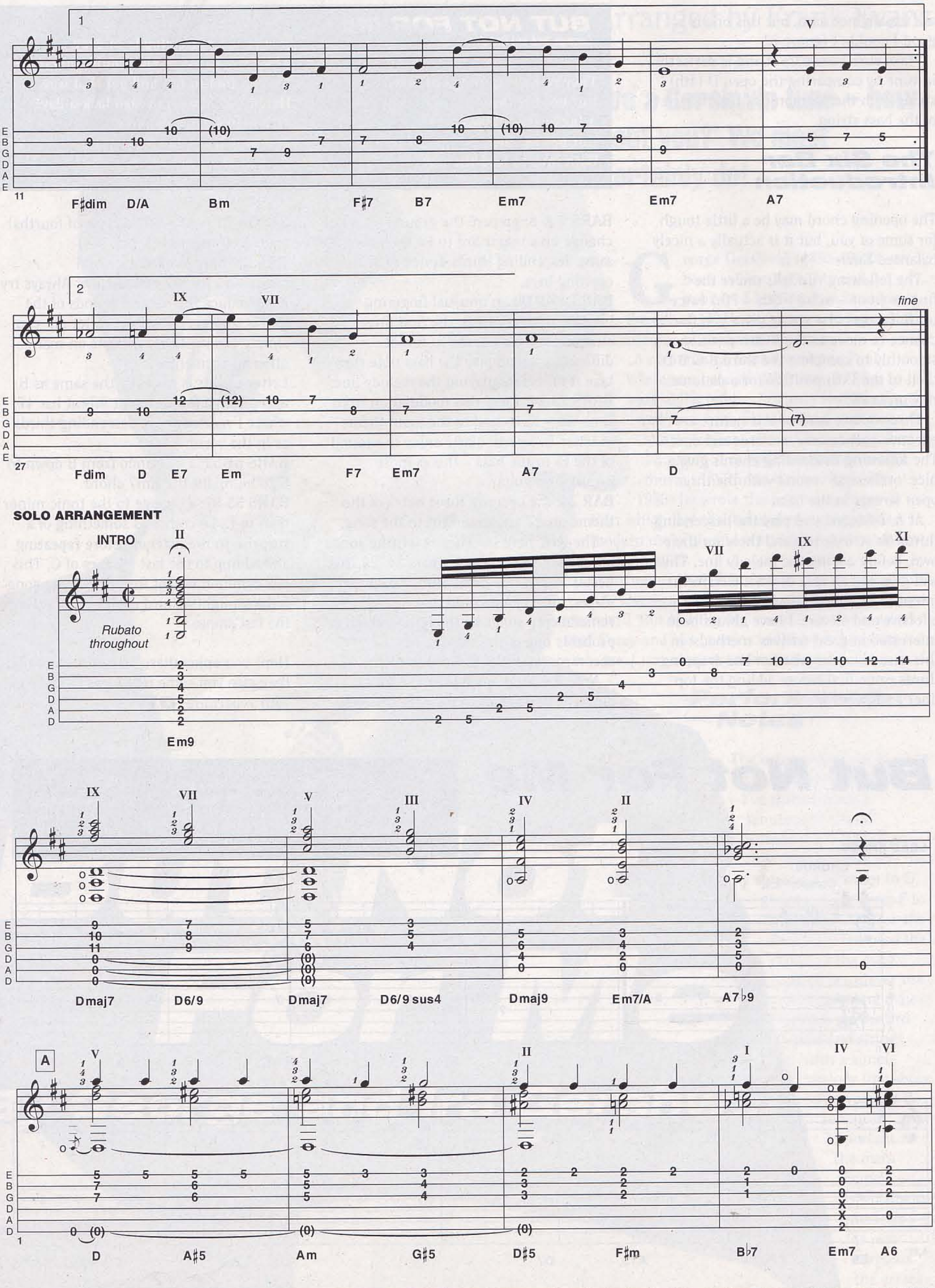
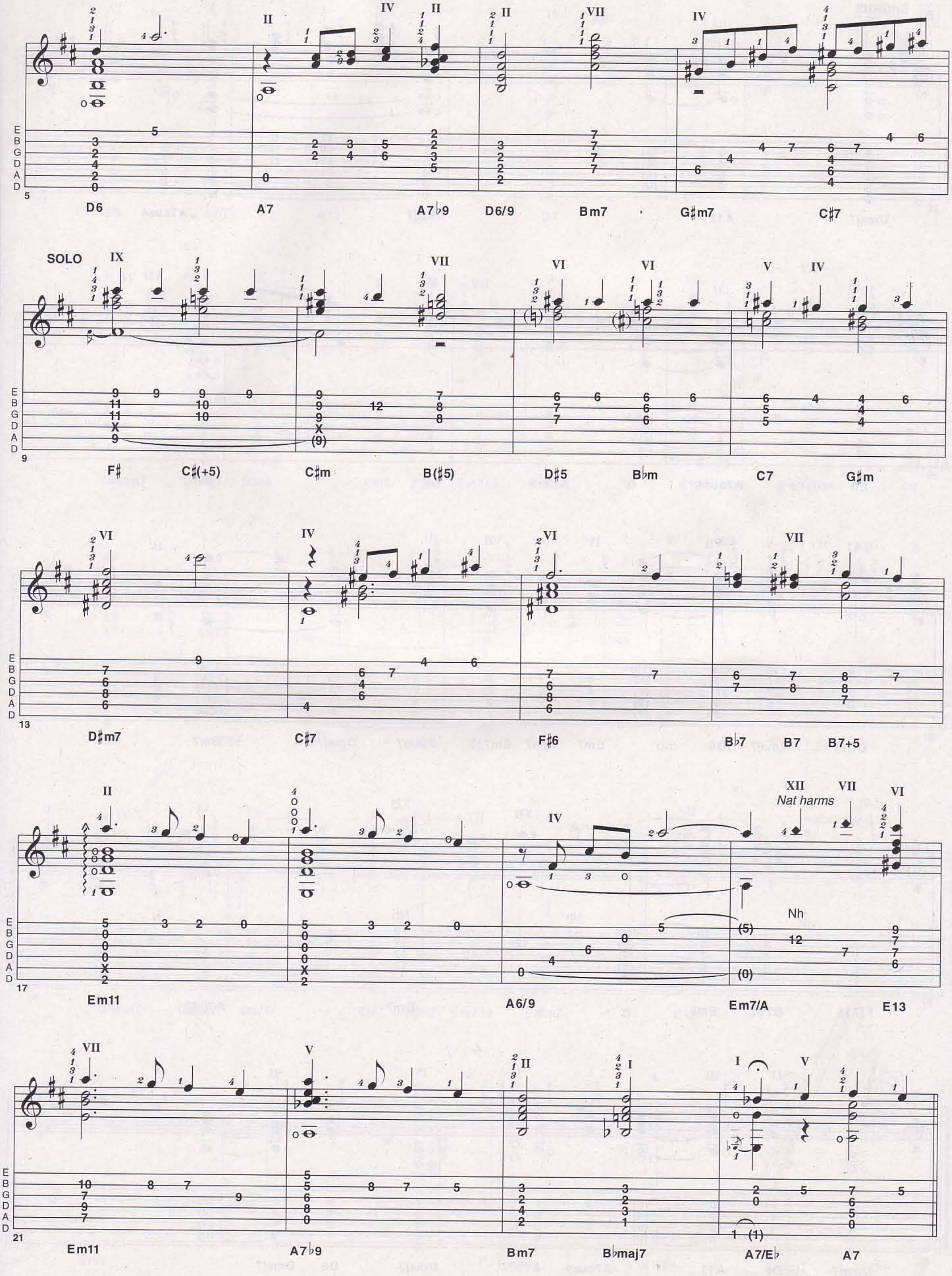
LEAD SHEET

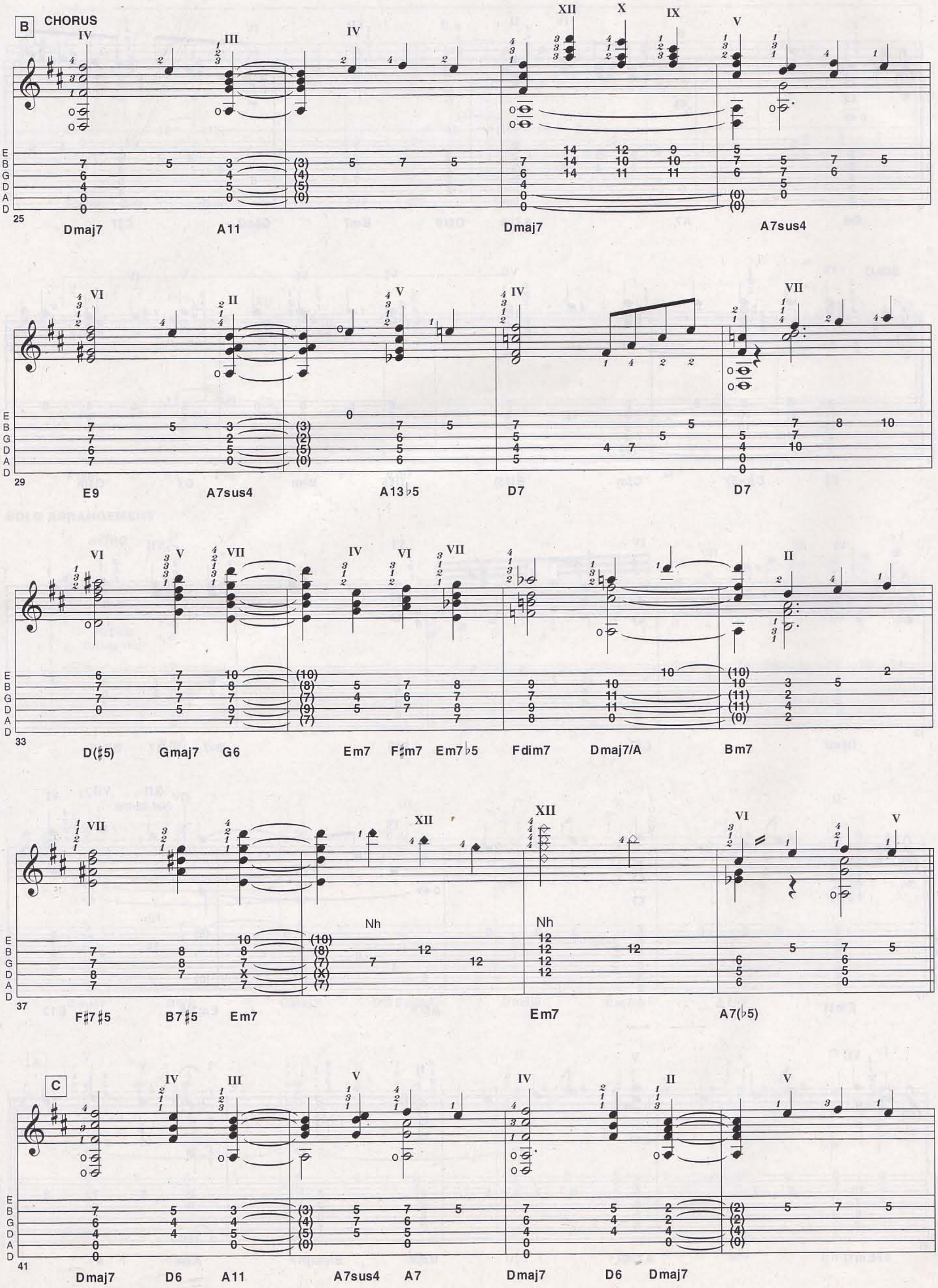
CHORUS

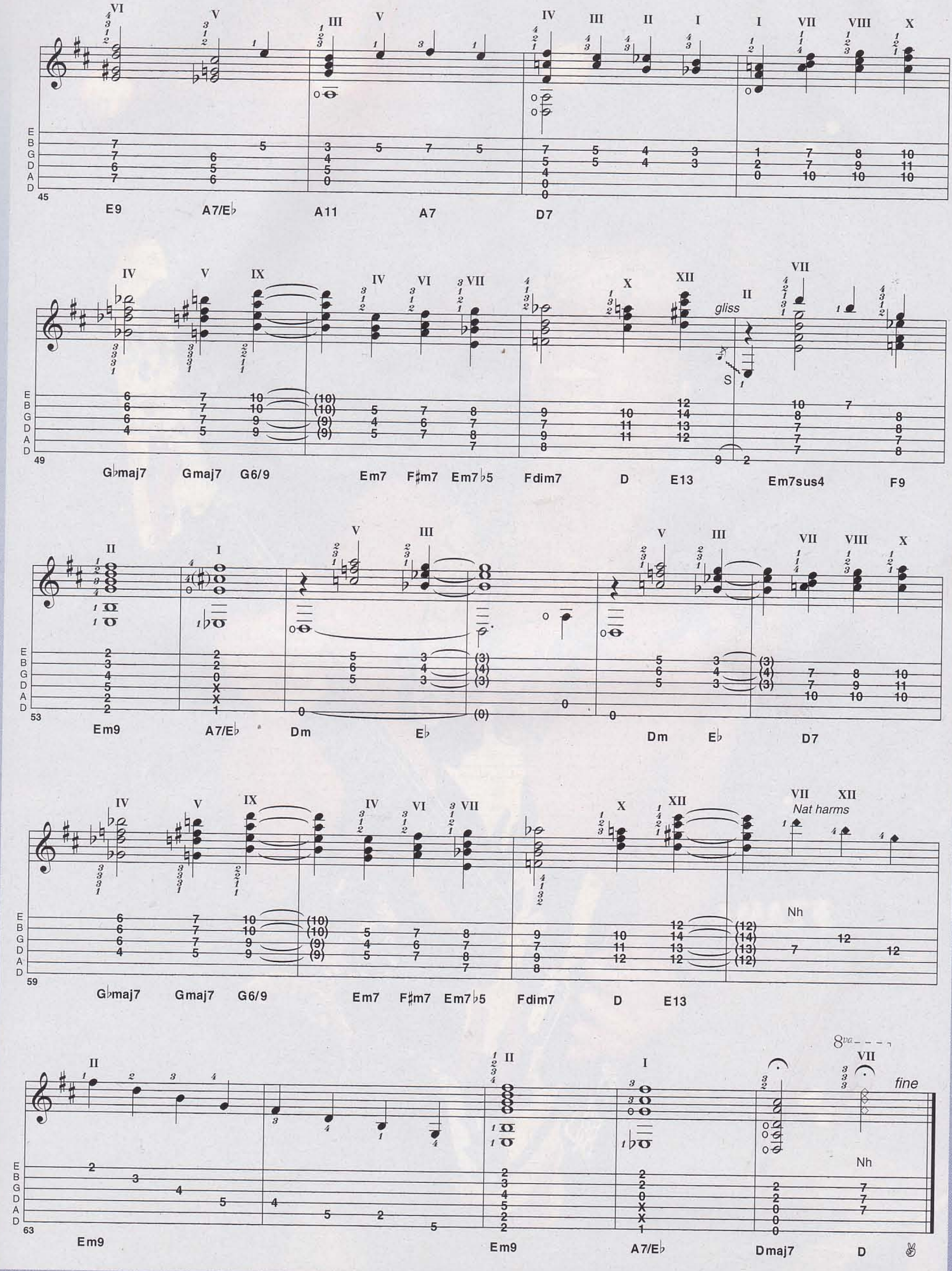



1
V
F♯dim
D/A
Bm
F♯7
B7
Em7
Em7
A7
2
IX
VII
fine
Fdim
D
E7
Em
F7
Em7
A7
D
SOLO ARRANGEMENT
INTRO
II
Rubato throughout
VII
IX
XI
Em9
IX
VII
V
III
IV
II
Dmaj7
D6/9
Dmaj7
D6/9 sus4
Dmaj9
Em7/A
A7♭9
A
V
II
I
IV
VI
D
A♯5
Am
G♯5
D♯5
F♯m
B♭7
Em7
A6

But Not For Me – George & Ira Gershwin


SOLO
Nat harms
Nh
D6
A7
A7♭9
D6/9
Bm7
G♯m7
C♯7
F♯
C♯(+5)
C♯m
B(♯5)
D♯5
B♭m
C7
G♯m
D♯m7
C♯7
F♯6
B♭7
B7
B7+5
Em11
A6/9
Em7/A
E13
Em11
A7♭9
Bm7
B♭maj7
A7/E♭
A7


B CHORUS
25
Dmaj7
A11
Dmaj7
A7sus4
29
E9
A7sus4
A13♭5
D7
D7
33
D(♯5)
Gmaj7
G6
Em7
F♯m7
Em7♭5
Fdim7
Dmaj7/A
Bm7
37
F♯7♯5
B7♯5
Em7
Nh
Nh
Em7
A7(♭5)
C
41
Dmaj7
D6
A11
A7sus4
A7
Dmaj7
D6
Dmaj7


E9
A7/E♭
A11
A7
D7
G♭maj7
Gmaj7
G6/9
Em7
F♯m7
Em7♭5
Fdim7
D
E13
gliss
S
Em7sus4
F9
Em9
A7/E♭
Dm
E♭
Dm
E♭
D7
G♭maj7
Gmaj7
G6/9
Em7
F♯m7
Em7♭5
Fdim7
D
E13
Nat harms
Nh
Em9
Em9
A7/E♭
Dmaj7
8va
fine
Nh
D

CD track
no 5

Phil Hilborne's

A-Z of Great Riffs

Photo: Redferns

L: George Lynch

This man has been responsible for some of the scariest riffs in rock'n'roll!

Heavy rock/metal guitarist George Lynch is certainly one of the most respected and admired guitarists to have come out of the 1980s 'shred' era. He first came to prominence in the band Dokken, with whom he recorded four successful and critically acclaimed albums – *Breaking The Chains* (1982), *Tooth And Nail* (1984), *Under Lock and Key* (1986) and *Beast From The East* (1988). Dokken split up in 1988 and George subsequently formed his own band, Lynch Mob who released the albums *Wicked Sensation* (1990) and *Lynch Mob* (1992), but currently George has put his own band on hold and is working once again with a re-formed Dokken.

As well as being one of heavy rock's most revered soloists, he is also justifiably renowned for being a fine rhythm guitarist who has come up with some very interesting, ear-catching and challenging parts. In this month's *A-Z* we will take a look at a few of his best known examples. Have fun!

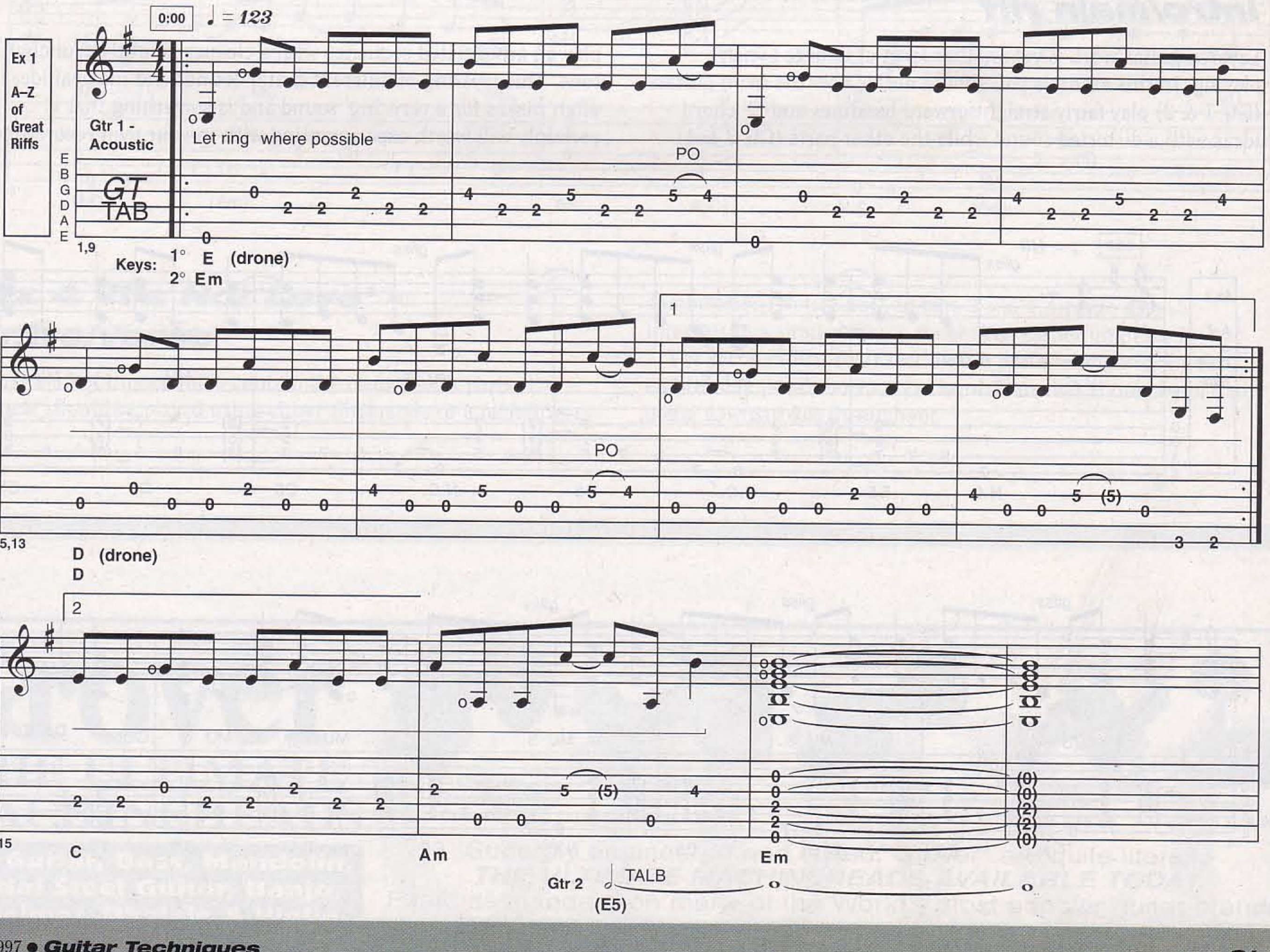
Performance Notes

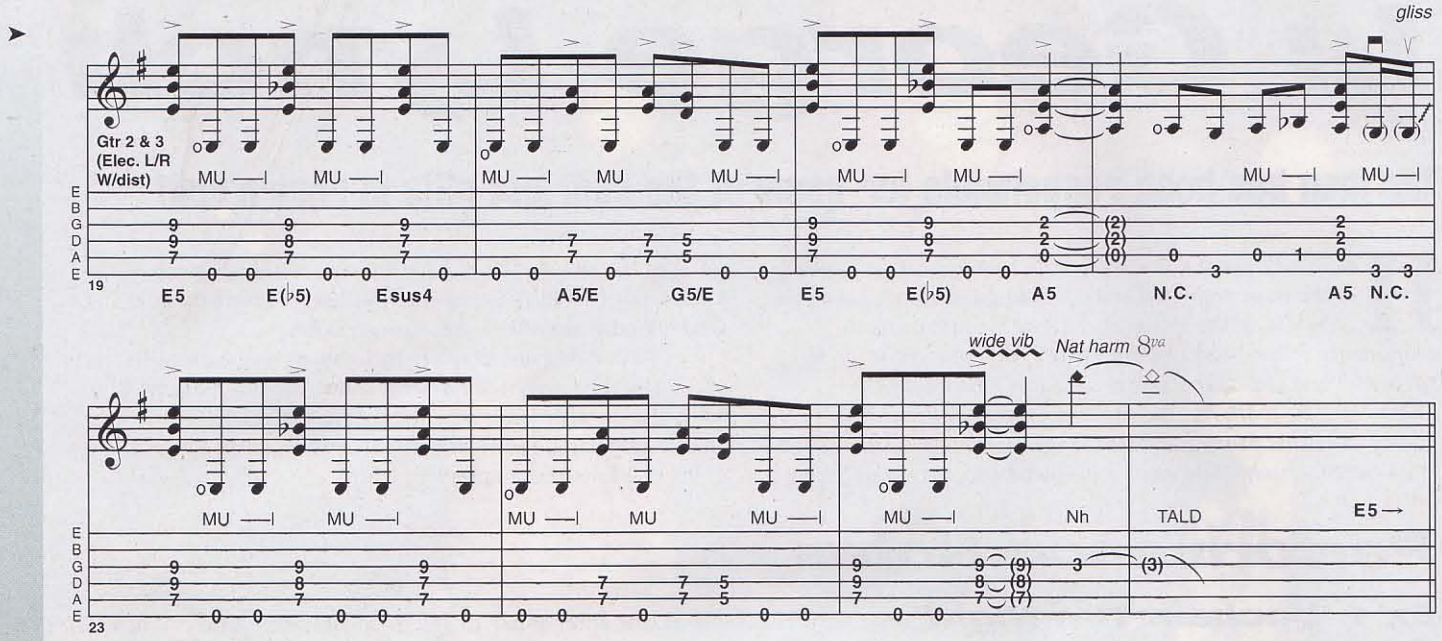
Ex 1 'Unchain The Night' – Intro/main chordal riff

This example kicks off with an acoustic guitar part (Gtr 1) based on melody notes played on the G string that alternate with pedal tones played on the D string.

Aim to let the notes ring into each other during this section and also try to give the notes on the G string prominence over the pedal tones. The heavier, 'doubled' distorted guitar parts (Gtr 2 & 3) that enter at bar 19 and then continue to the end (bar 26) are typical George Lynch!

Notice particularly how in bar 19 he uses a descending note sequence on the D string of B – B♭ – A. This yields a chord sequence of E5 – E (♭5) – Esus4, which is a very characteristic George Lynch move. It crops up time and again in his playing and writing. To give this section its correct aggressive 'feel', it is essential that you use downstrokes throughout and also that you take care in observing all of the accent (>) indications.




gliss
Gtr 2 & 3 (Elec. L/R W/dist)
MU
E5
E(♭5)
Esus4
A5/E
G5/E
A5
N.C.
wide vib
Nat harm 8va
Nh
TALD
E5 →

Unchain The Night, In My Dreams,
Tooth and Nail, It's not Love
Written by George Lynch and Don Dokken
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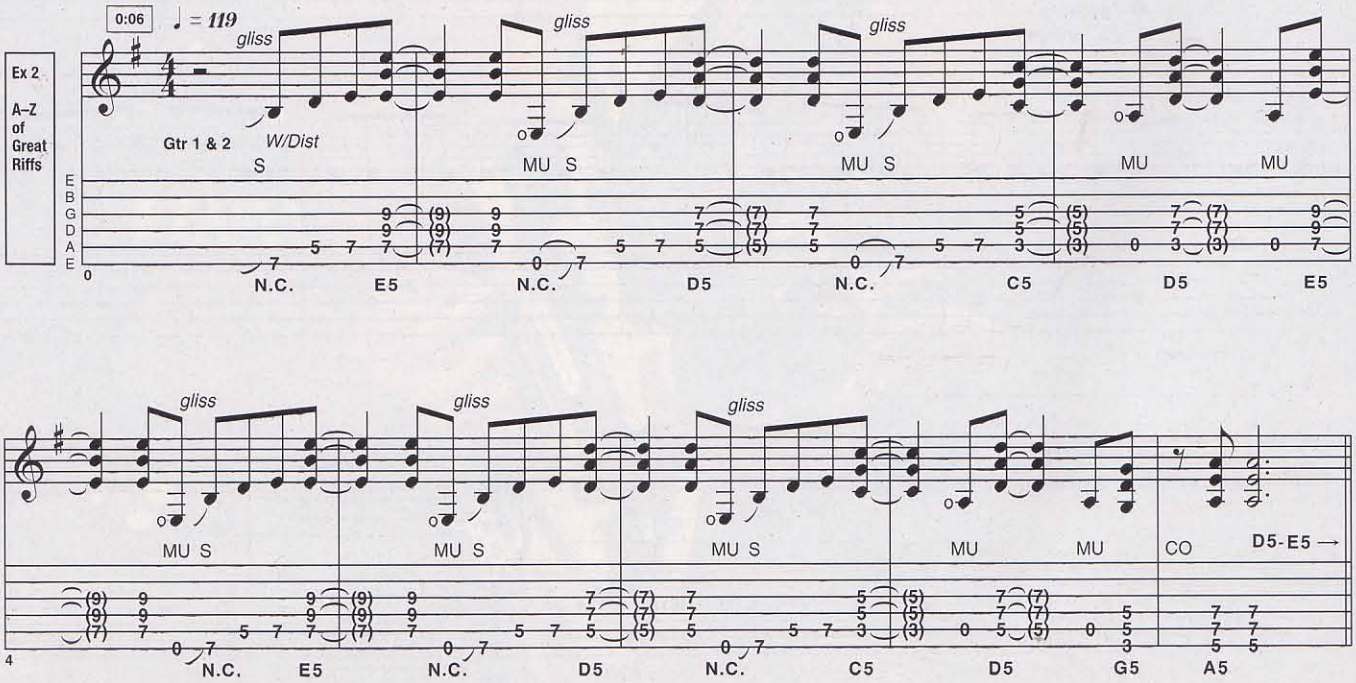
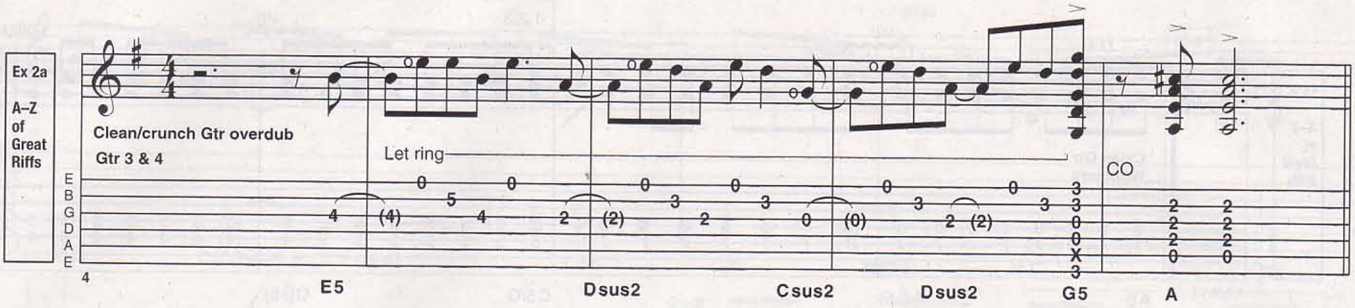
Ex 2 'In My Dreams' - Intro/main riff

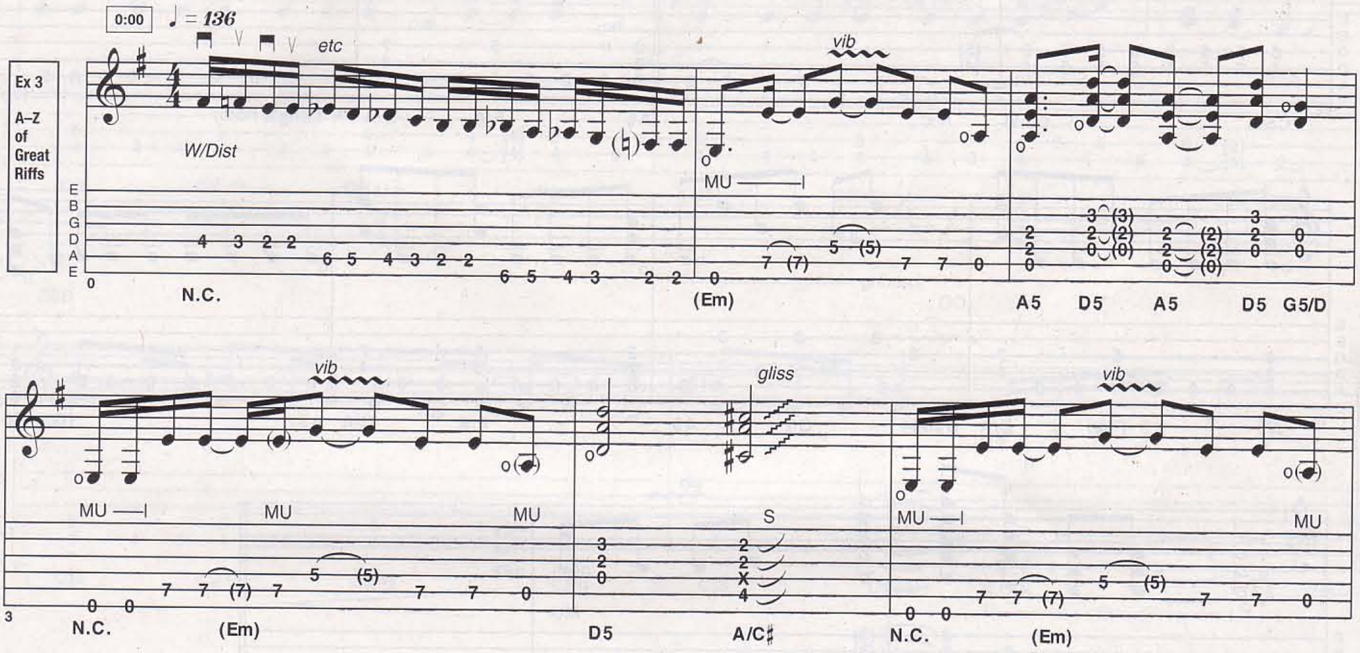
Layered guitar work is yet another facet of George Lynch's playing. In this example you should notice how the main guitars (Gtr 1 & 2) play fairly straightforward basslines and '5' chord ideas with a distorted sound while the other parts (Gtr 3 & 4) play an arpeggiated sequence with a cleaner (slightly crunchy) tone. This layering of different guitar sounds and musical ideas often makes for a very 'big' sound and is something that is certainly will worth experimenting with in your own recordings.


0:06
♩ = 119
Ex 2
A–Z of Great Riffs
Gtr 1 & 2
W/Dist
gliss
S
MU S
MU
CO
N.C.
E5
D5
C5
G5
A5
D5-E5 →


Ex 2a
A–Z of Great Riffs
Clean/crunch Gtr overdub
Gtr 3 & 4
Let ring
CO
E5
Dsus2
Csus2
Dsus2
G5
A

Ex 3 'Tooth and Nail' – Intro/main riff

This one is a bit more technically demanding. It begins with a fast descending run (bar 0) containing a few 'doubled' notes which tend to make it a little more awkward to play. The main part (bars 1-7) contains a question/answer series, each featuring a bar of single note ideas (question) followed by a bar of chordal ideas (answer). Some of the rhythms are a little tricky!


0:00
♩ = 136
etc
Ex 3
A–Z of Great Riffs
W/Dist
vib
MU
N.C.
(Em)
A5
D5
A5
D5
G5/D
gliss
S
D5
A/C♯
N.C.
(Em)

Ex 4 'It's Not Love' – Intro/verse

Bars 1-15 of this example contain the clean guitar parts. These should be played using either fingerstyle or a pick/fingers combination. Notice how, in bars 2 and 4, George uses ♭5 intervals in a similar way to those seen earlier on in Ex 1.

The second (distorted) section is a pretty straightforward eighth note pedal tone/power chord affair that should be played using downstrokes throughout.

➤

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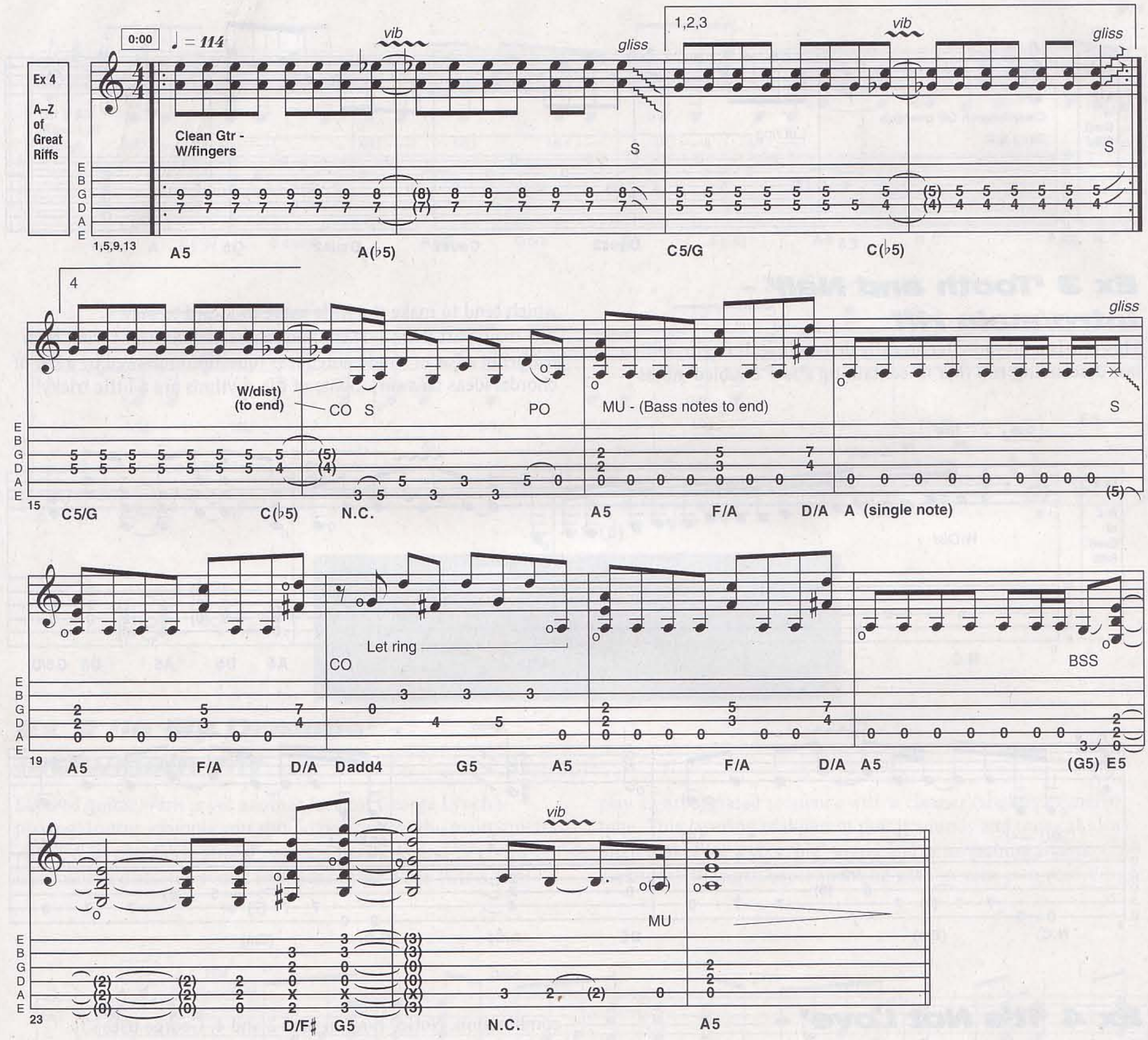
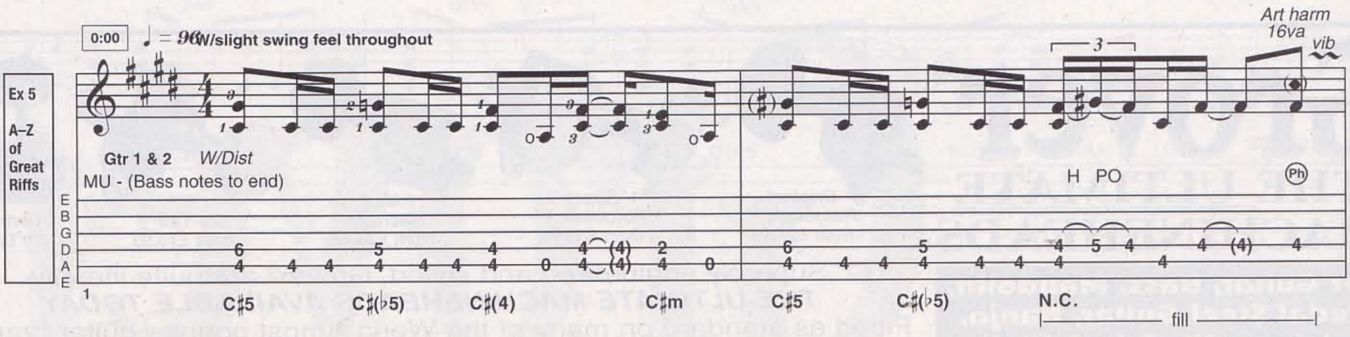
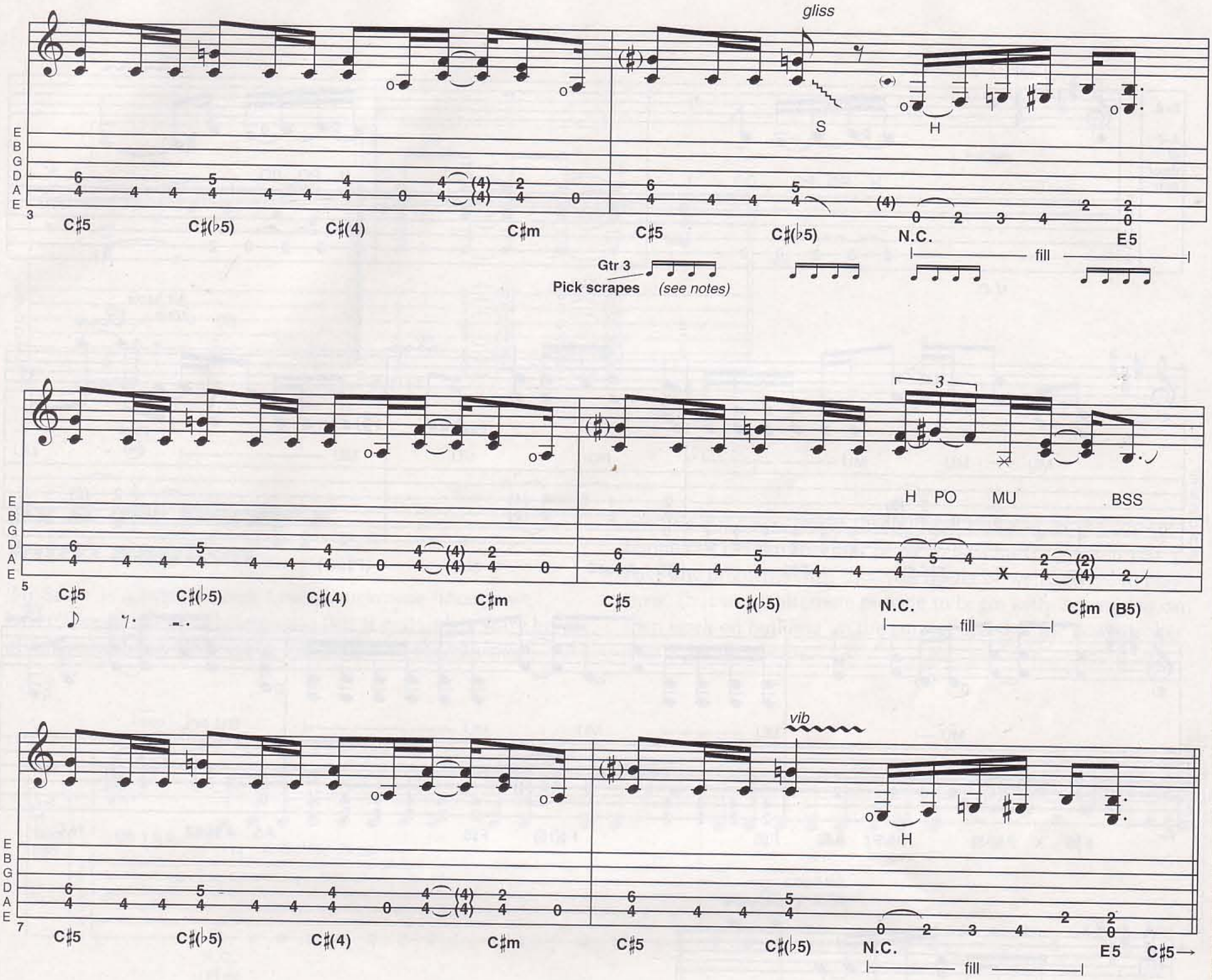

0:00
♩ = 114
Ex 4
A–Z of Great Riffs
Clean Gtr - W/fingers
vib
gliss
S
1,2,3
1,5,9,13
A5
A(♭5)
C5/G
C(♭5)
4
W/dist) (to end)
CO
PO
MU - (Bass notes to end)
N.C.
F/A
D/A
A (single note)
Let ring
Dadd4
G5
BSS
(G5) E5
D/F♯
MU
15
19
23
E B G D A E

Ex 5 'Wicked Sensation' – Intro/main riff

This is one of my personal favourites – it's groovy! To make it sound effective, it is very important that you play it with a slight 'swing/shuffle' feel throughout – this point particularly applies to all of the single note passages. As you play through this, check out the frequent use of ♭5 intervals once again.

Incidentally, in order to reproduce the guitar's 'scraping' effect heard in bar 4, you should damp the strings with your left hand and then (holding the pick in the same way that you would for a normal 'pick scrape' – that is, edgeways on)'bounce' it off the strings while simultaneously moving your right hand gradually in the direction of the pickups. If you do this 'bouncing' in a 16th note rhythm, you should easily achieve the desired effect.


0:00
♩ = 96 W/slight swing feel throughout
Ex 5
A–Z of Great Riffs
Gtr 1 & 2 W/Dist
MU - (Bass notes to end)
Art harm 16va
vib
H PO
Ph
C♯5
C♯(♭5)
C♯(4)
C♯m
N.C.
fill
1
E B G D A E



Ex 6 'Street Fighting Man' – Intro/main riff

Rhythmically, this is probably the most difficult example here. Notice as you play through it how varied the phrasing is and also how seamlessly chords are interspersed with single note ideas. To nail this one really well, I would recommend you work through it slowly, preferably with a metrnome/drum machine. Then gradually work it up to tempo over a period of time.

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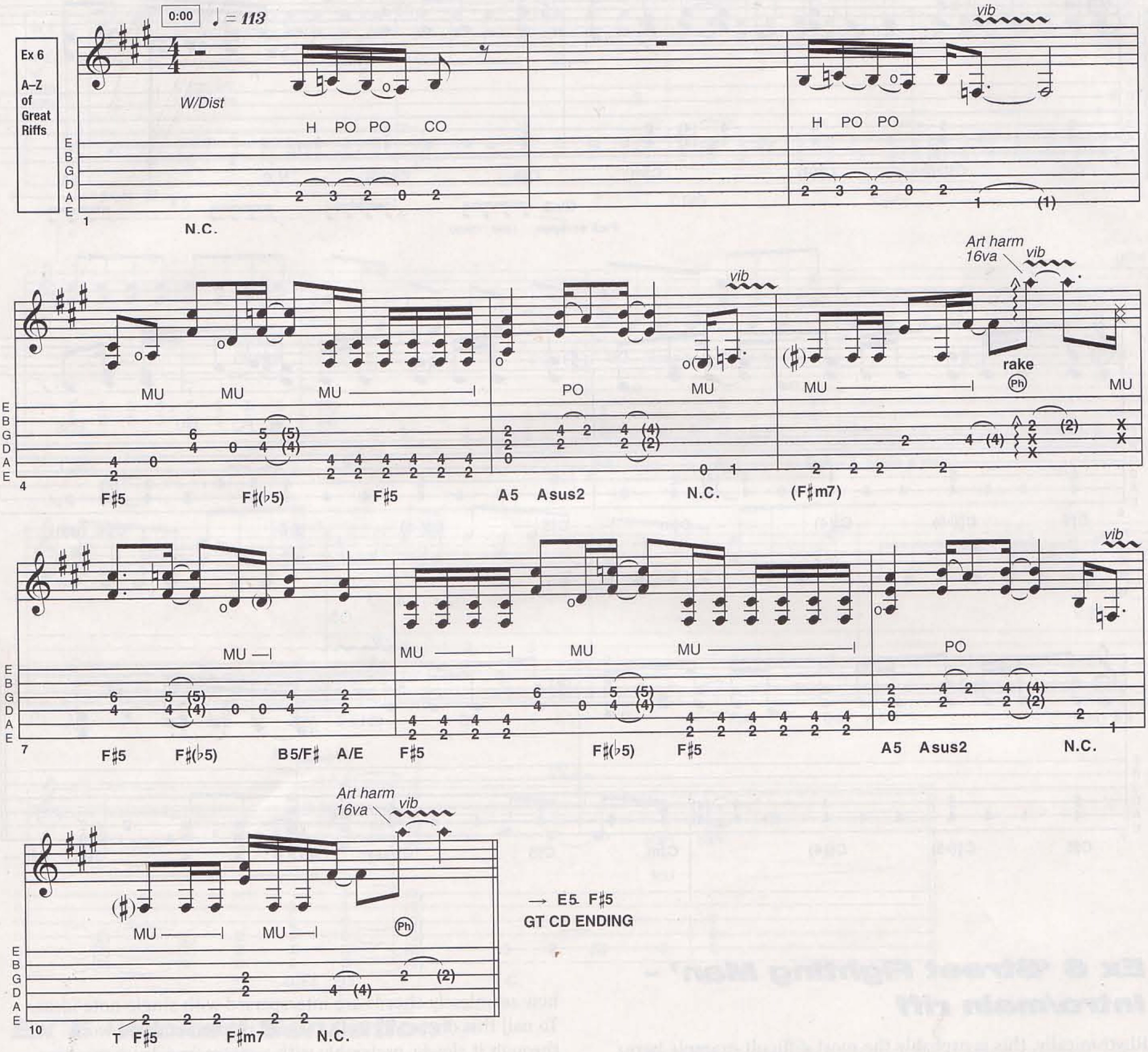
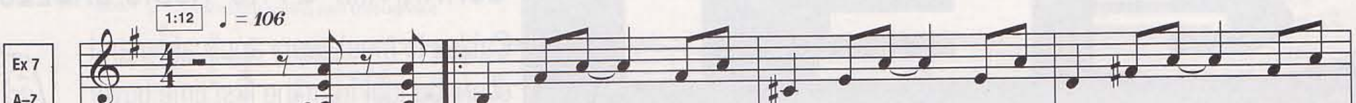

Ex 6
A–Z of Great Riffs
0:00
♩ = 113
W/Dist
H PO PO CO
vib
N.C.
MU
PO
Art harm 16va
rake
F♯5
F♯(♭5)
A5
Asus2
(F♯m7)
B5/F♯
A/E
F♯m7
T
E B G D A E

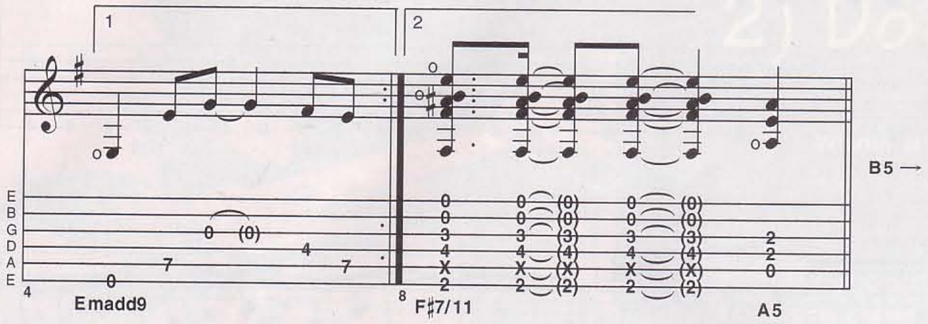
→ E5 F♯5
GT CD ENDING

Ex 7 'Cold Is The Heart' – Ascending middle section

George often uses interesting chord voicings and progressions in his playing. In this example there is basically an ascending progression of B (♭7) – A/C# – D – Em add9. Notice how an A note (2nd fret, G string) is used as a common tone throughout the first three bars and how this helps the continuity of the part.

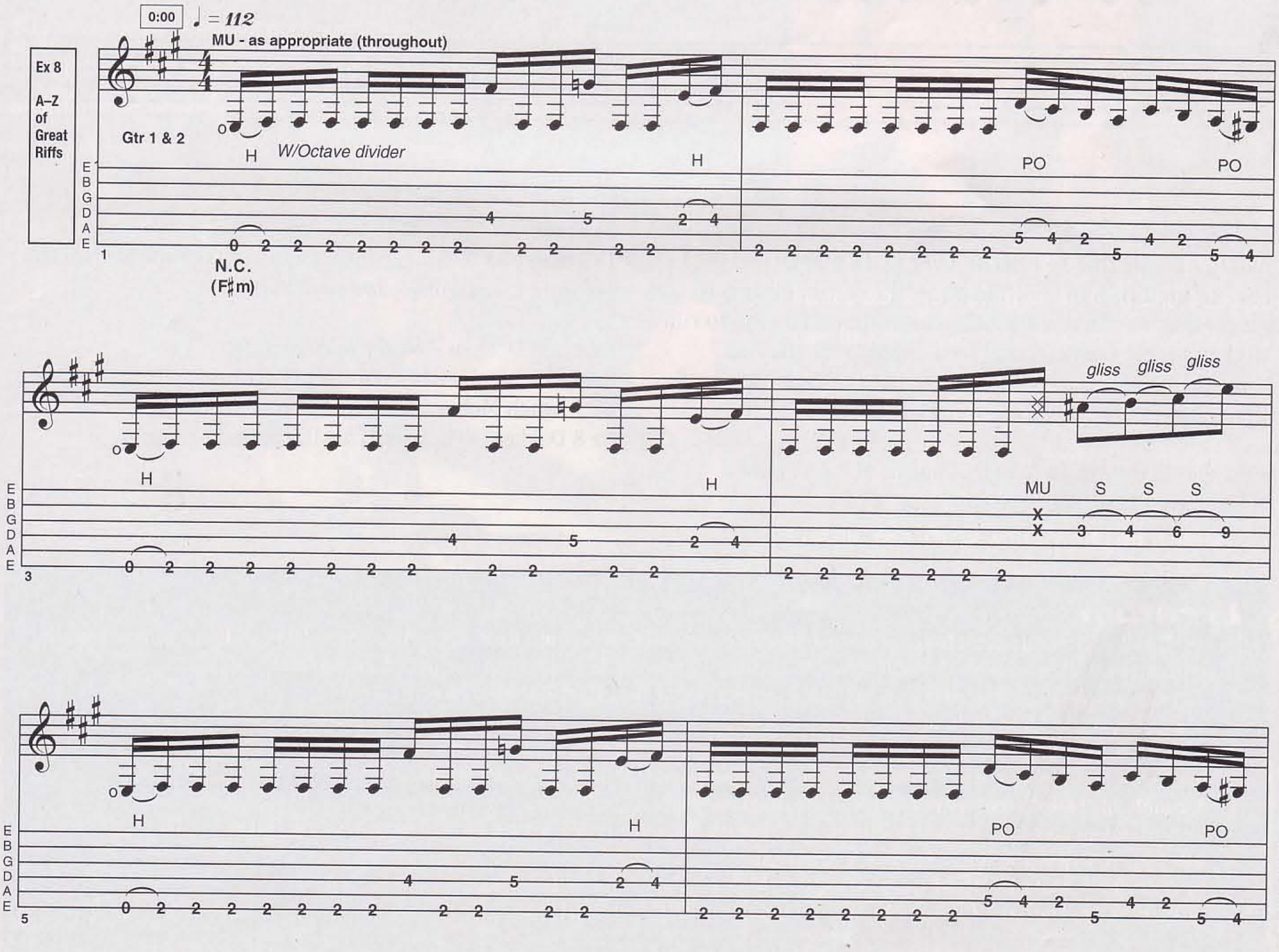
Also, notice the final F#7/11 chord – this is quite a 'hip' sounding chord to use and can often be used in place of a conventional F# 5 in order to add just a little extra interest for the listener.

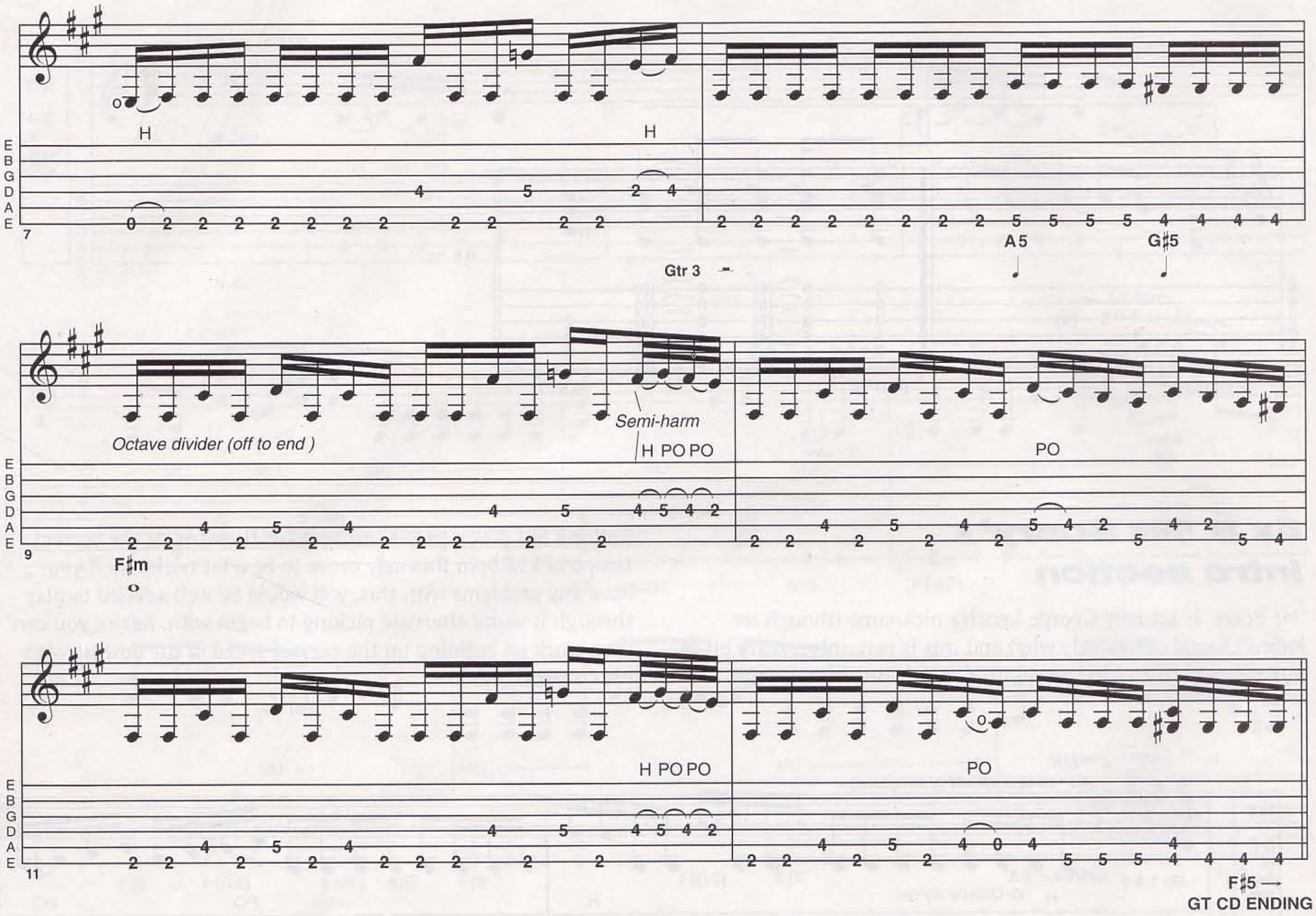

Ex 7
A–Z of Great Riffs
1:12
♩ = 106
Crunch tone W/chorus
CO
Let ring where possible throughout
A5
B(♭7)
A/C♯
D
E B G D A E


1
2
B5 →
Emadd9
F♯7/11
A5

Ex 8 'Mr Scary' - Intro section

'Mr Scary' is actually George Lynch's nickname (though we haven't found out exactly why) and this is certainly a scary bit of guitar work! In an ideal world, this should be played using nothing but downstrokes throughout. However, at the correct tempo of 112 bpm this may prove to be a bit tricky, so if you have any problems with this, you would be well advised to play through it using alternate picking to begin with. Again, you can then work on building up the correct speed of the downstrokes over a period of time.


0:00
♩ = 112
MU - as appropriate (throughout)
Ex 8
A–Z of Great Riffs
Gtr 1 & 2
W/Octave divider
H
PO
N.C.
(F♯m)
gliss
MU
S



Finally, you may have wondered why I promised in last month's article that I would do *L for Led Zeppelin* and yet I have covered George Lynch instead! The reason for this is simply that we could not get the copyright permission to run all the musical examples that we wanted to for the Led Zeppelin piece, and so we decided to put the Zeps back until a later date. Sorry, but these things do happen!

Next month we will be taking a look at M for Yngwie Malmsteen – *hopefully! See you then!* **GT**

Sources

The examples of George Lynch's guitar work in this month's *A-Z* were taken from following albums:

Ex 1 – 4: Dokken – *Under Lock and Key*
Ex 5 & 6 Lynch Mob – *Wicked Sensation*
Ex 7 Lynch Mob – *Lynch Mob*
Ex 8 Dokken – *Back For The Attack*

Erratum

In my 'Gimme 5' minor pentatonic scale article which appeared in last month's *Beginners' Supplement*, there were a couple of accidental errors which we thought it would be wise to correct before things get out of control:

1. **The tab numbers for the notes on the low E string in bar 3 of Ex 11 should have been 8s and not 6s as shown.**
2. **The tab numbers for the Cm7/5 chord in bar 9 of the rhythm chart should have been (low – A string – high E string) 3, 5, 3, 4, 5 and not 3, 5, 7, 5, 5, as shown.**
3. **A couple of 'blobs' went astray in the scale diagrams, too:**
   - **a) A minor pentatonic, second position: the blob on the 10th fret/G string should have been on fret nine. The blob on the 9th fret, B string should be ignored completely.**
   - **b) A minor pentatonic, third position: ignore blob on the 10th fret G string.**
   - **c) D minor pentatonic, first position: insert blob on 12th fret, G string.**

Sorry for any confusion or inconvenience that this may have caused!

You Ain't Seen Nothing Yet

Bachman-Turner Overdrive

The gentlemen pictured bottom left insist that this is their all-time favourite single of all time – and who are we to disagree!

Photo:Redferns

RADIO QUIET

Photo: BBC Photo Library

Smashie and Nicey (aka Harry Enfield and Paul Whitehouse) say: "Let's rock!"

Our foray into one-hit wonderland continues with a look at this classic track from 1974 – so with out further ado… let's rock!

It must be difficult for people to listen to this track without picturing Harry Enfield doing his Alan 'Fluff' Freeman skit as Smashie – or was it Nicey? – but apart from all that, it's still a cool tune with some great rhythm guitar parts, reminiscent in some ways of the Doobie Brothers' classic 'Long Train Running'.

Performance Notes

The intro is played by two clean guitars, split hard left and right. The guitar on the left (Ex 1) plays the 'open' position chords whilst the guitar on the right (Ex 2) plays higher inversions of the same chords for a fuller sound.

If you're not sure what an inversion is (or even a major triad), then read on.

So What's An Inversion, Then?

All major chords are constructed using just three different notes. The three notes are the first, third and fifth notes of the relevant major scale. So for an A major chord we take the A major scale and use the A (1), C# (3) and E (5).

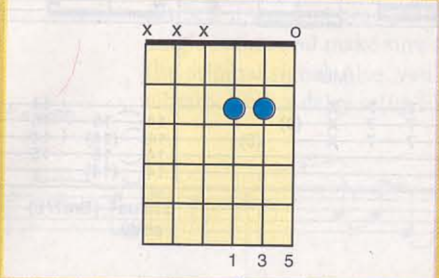
A	B	C#	D	E	F#	G#	A
1	2	3	4	5	6	7	8

If you play an A major chord anywhere on the neck, you will see that it contains just these three notes.

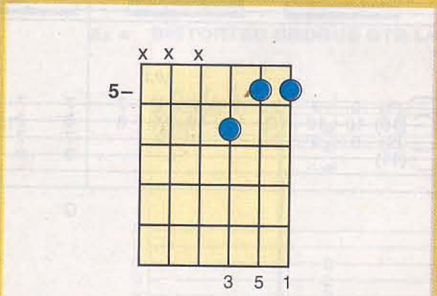
Some of the notes may sometimes be doubled an octave (or even two octaves) higher, but it's still only A, C# and E.

If it contains any note other than A, C# and E, then it's not a straight A major chord.

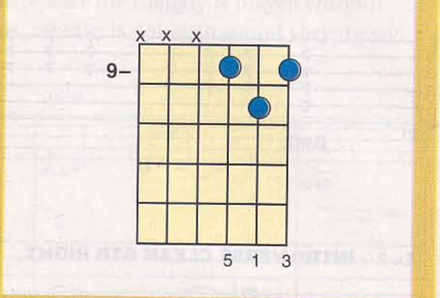
If you just play A, C# and E in order (for example on the top three strings) then it's known as a major triad.



If you put the notes in a slightly different order, it's still A major, but it's referred to as an inversion. The first inversion starts with the third (C#) and goes C#, E, A.



And the second inversion starts with the fifth (E) and goes E, A, C#.



There, that wasn't too painful, was it? You may think: 'Why do I need to know this?' Well, for one thing, it's a handy trick for fattening rhythm guitar parts. Instead of just doubling Ex 1 (playing it twice) BTO elected to play higher inversions of the same chords (Ex 2) to create a bigger sound.

The rhythm part itself is a typical sixteenth note funky thing, so as usual keep the picking hand moving even when you're not hitting the strings.

You Ain't Seen Nothing Yet

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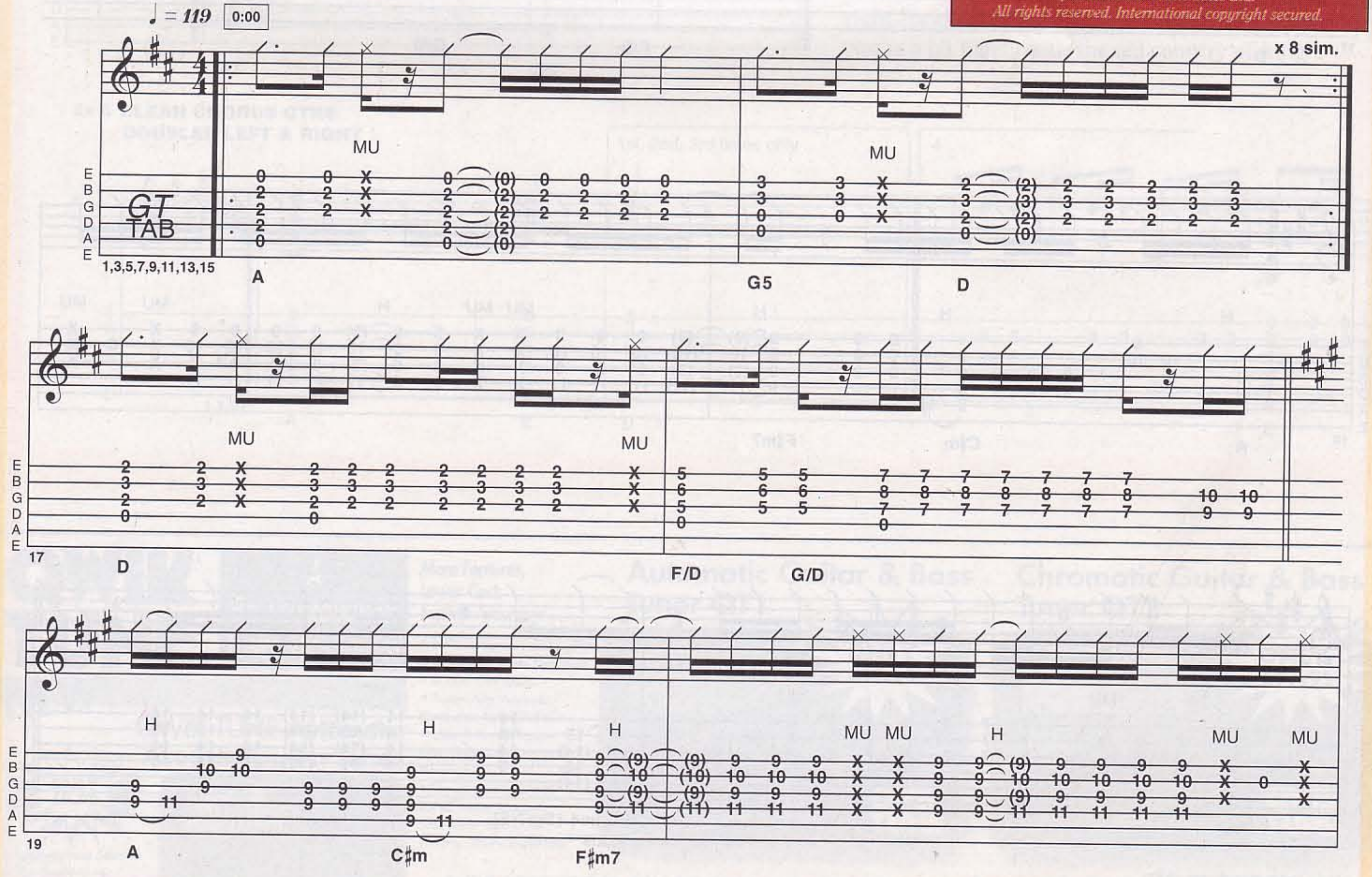
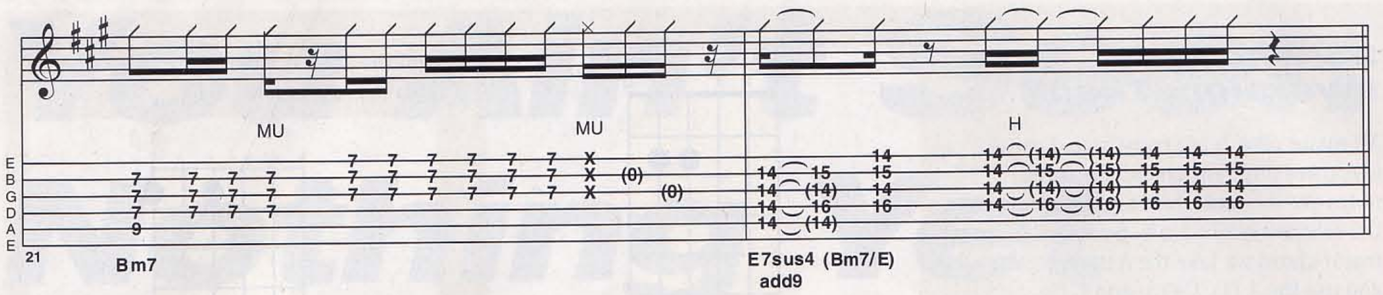
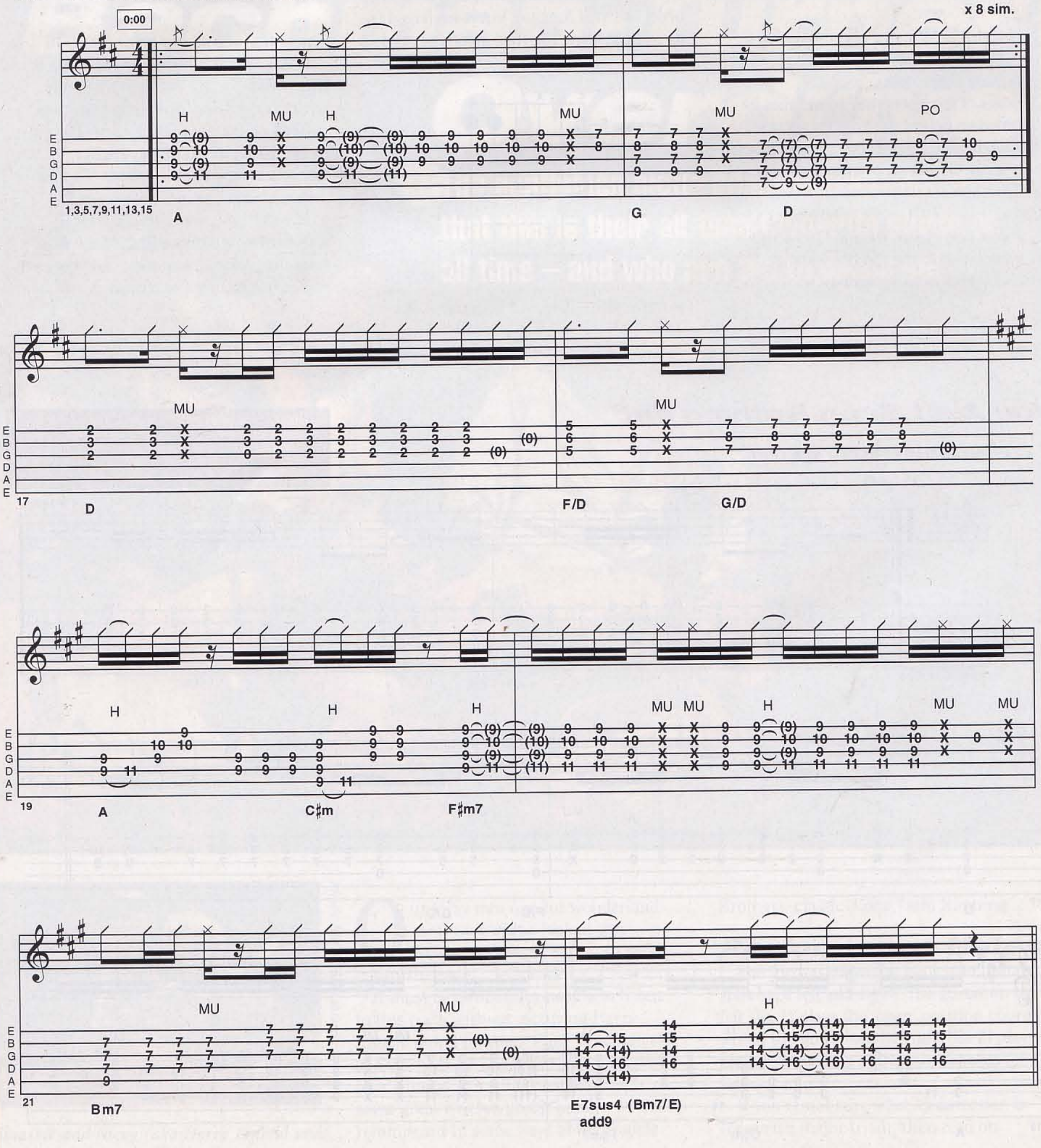
Ex 1 INTRO/VERSE CLEAN GTR LEFT





21
Bm7
MU
MU
E7sus4 (Bm7/E)
add9
H

Ex 2 INTRO/VERSE CLEAN GTR RIGHT

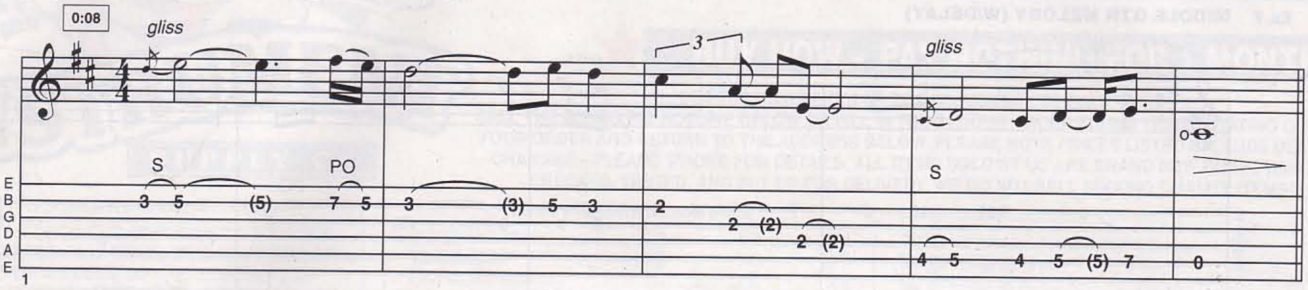


0:00
x 8 sim.
1,3,5,7,9,11,13,15
A
G
D
H
MU
PO
17
D
F/D
G/D
19
A
C♯m
F♯m7
21
Bm7
E7sus4 (Bm7/E)
add9

Ex3 is the guitar melody played at the intro. This is very easy to play, but it's best if you first practise it without the delay. Then set the delay to a single repeat and make sure that the effects level is at a similar volume to the original signal. Also, you'll notice that the melody is played without vibrato. With a delay setup like this, vibrato is going to sound very messy.

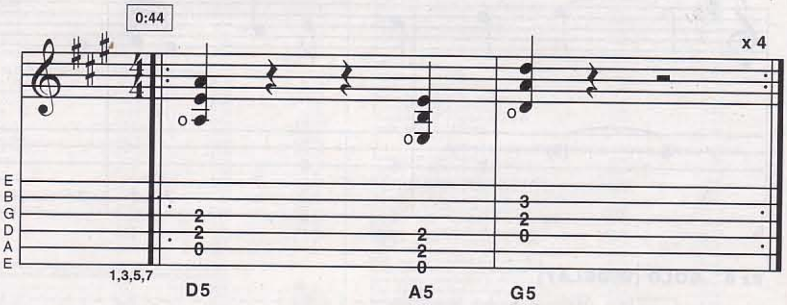
Ex 3 INTRO GTR MELODY LEFT

(Played with a delay set to crotchets panned to the right)

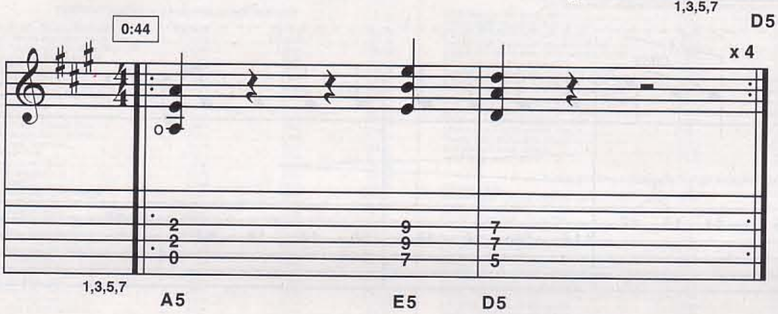


Ex 4 & 5 are the distorted electric guitar parts heard during the chorus, again using subtle variations in the chord shapes for a broader sound.

Ex 4 DISTORTED CHORUS GTR L/CHANNEL

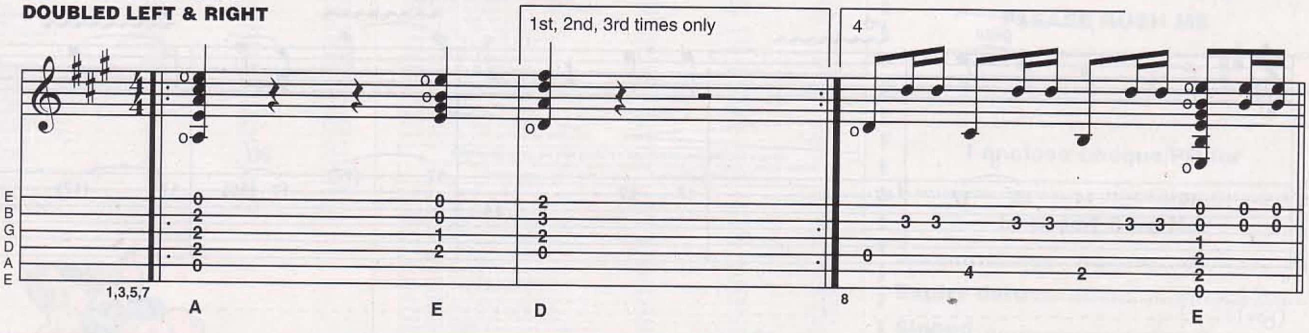


Ex 5 DISTORTED CHORUS GTR R/CHANNEL



Ex 6 is the clean guitar (sort of) heard in the chorus. The part is pretty well buried, so this is my best guess at it. It's all very straightforward until the last bar, which will probably take some practice. Try 'down-down-up, down-down-up' for the picking strokes; or down -a -m, down -a -m (where a is your right-hand ring finger and m is the middle finger) if you're a bit handy with the old country picking.

Ex 6 CLEAN CHORUS GTRS DOUBLED LEFT & RIGHT



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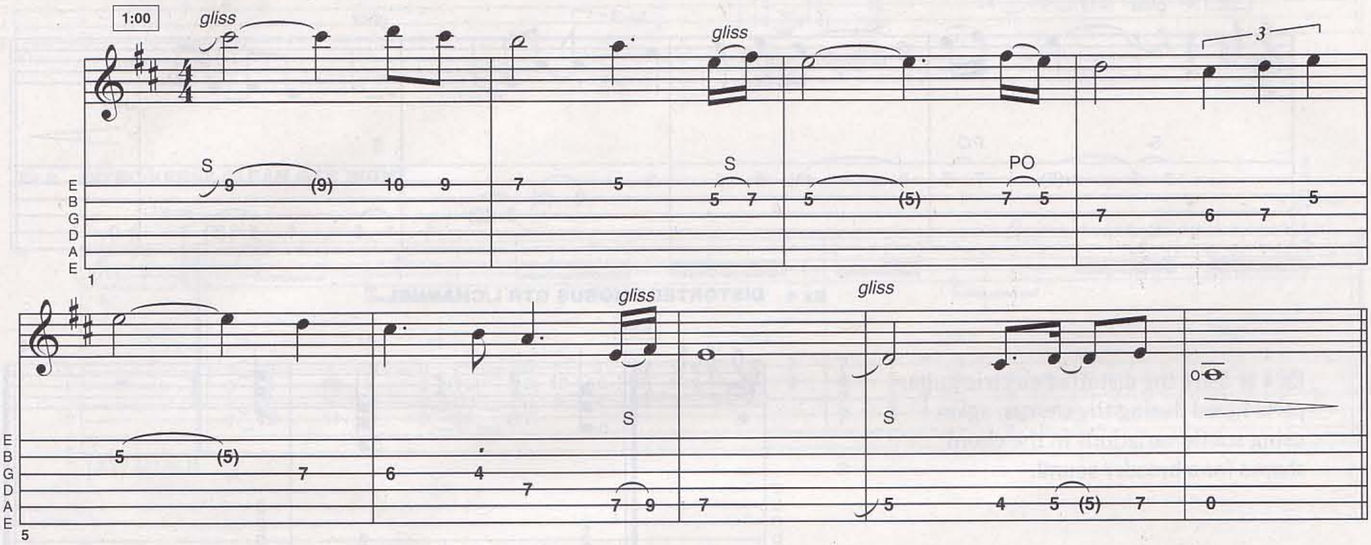
Ex 7 & 8 are similar to Ex 3 in that they're straightforward melody ideas played with a delay. The scale used is A mixolydian, as follows…

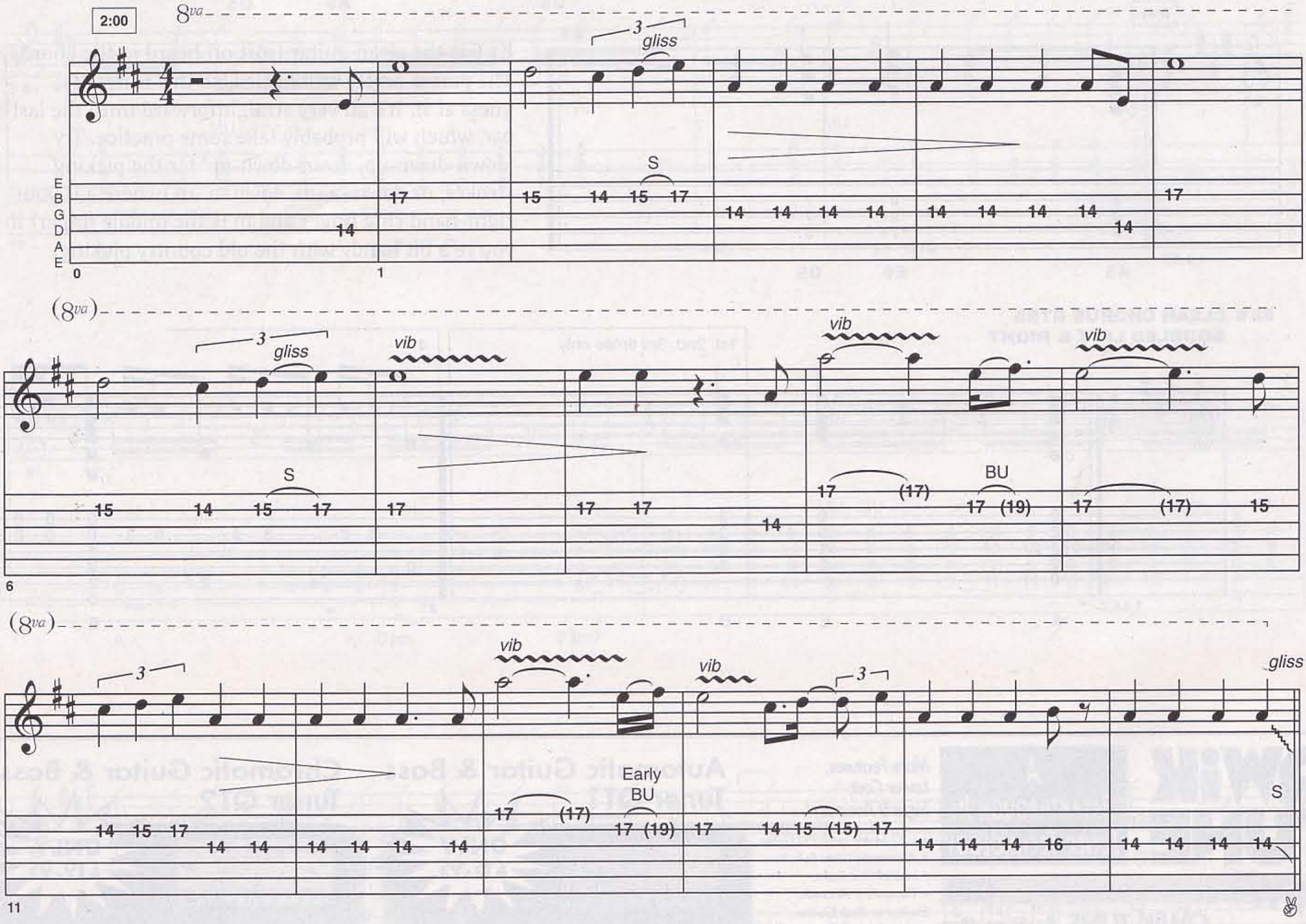
A	B	C#	D	E	F#	G	A
1	2	3	4	5	6	♭7	1

It's the same as D major, although having said that, the ♭7(G) is not played at all, so it could be thought of as the A major scale without the 7th!

Ex 7 MIDDLE GTR MELODY (W/DELAY)



Ex 8 SOLO (W/DELAY)



Arrangement

Intro • Verse • Chorus • Intro • Verse • Chorus • Solo • Verse (from bar 17) • Chorus (repeat to fade)

Fans of the English language will notice that the title of this song contains a double negative. If you ain't seen nothing, then you must have seen something. But what? While you figure that out, I'm going to practise my dance steps for next month's *Smash Hit*. Where *did* I put those flares? **GT**

It Hurts Me Too

By Elmore James

Originally played by Peter Green with John Mayall's Bluesbreakers

Lesson by Geoff Whitehorn

LK 4853
A HARD ROAD
JOHN MAYALL AND THE
DECCA
BLUESBREAKERS

Just to prove that a blues needn't necessarily be 12 bars long, we'd like to take a look at this Elmore James classic!

There really can't be too much more you can say about Peter Green. His lyrical command of the blues during the latter part of the 60s is legendary, as is the story of how everything suddenly went wrong for him during the early 70s.

We can't change history, but I've often wondered what would have happened had things worked out differently for Peter. Who knows, it could be him who we all trail up to London's Albert Hall to see every year instead of Eric Clapton. (Though what happened this year, Eric?)

Anyway, I've said a thousand times before in this column that we really can't even begin to discuss Peter's style without first applauding the man's ability to put the right note in the right place at the right time. We're not talking about fiery, furious soloing at uncharted metronome speeds – just an effective use of beautiful blues phrasing.

The original Elmore James version of this tune features the opening melody played on slide guitar at a very slightly slower tempo. In the Bluesbreakers' version, Peter remains faithful to the song's melody and even manages to imitate quite successfully Elmore James' accompaniment in the original with those 'sliding' chords. You need a considerable amount of control to be able to pull this off, because you're sliding in to the chords from a fret below and you have to be able to land on your feet every time.

In fact, Peter's solo is not at all dissimilar from the original, either – showing the vast amount of respect Peter gave to the people who influenced him.

But he manages to blend a little bit of himself into the song along the way – which is as it should be!

'It Hurts Me Too' is an eight bar blues – which might take a few of you by surprise. But a blues can be pretty much any length – it's just that 12 bars have somehow become the norm.

It's probably a good idea to familiarise yourself with the song's chord arrangement to begin with – it will help you phrase the notes better when you come to play the melody part.

And when you do come to try and play this tune, take extra special care over how you phrase the notes – remember, it's often more difficult to play fewer notes at this tempo than it is to slip into fifth gear and take the turbo option.

So take care! **GT**

Elmore James

1918-63

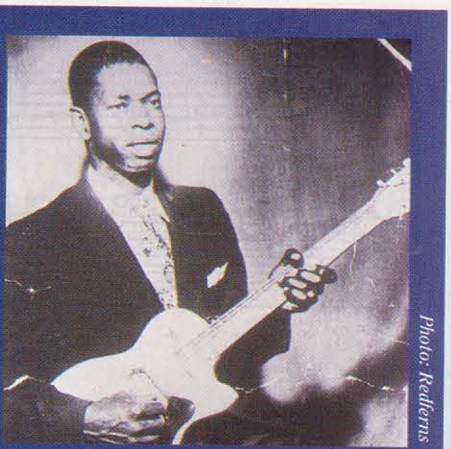


Photo: Redferns

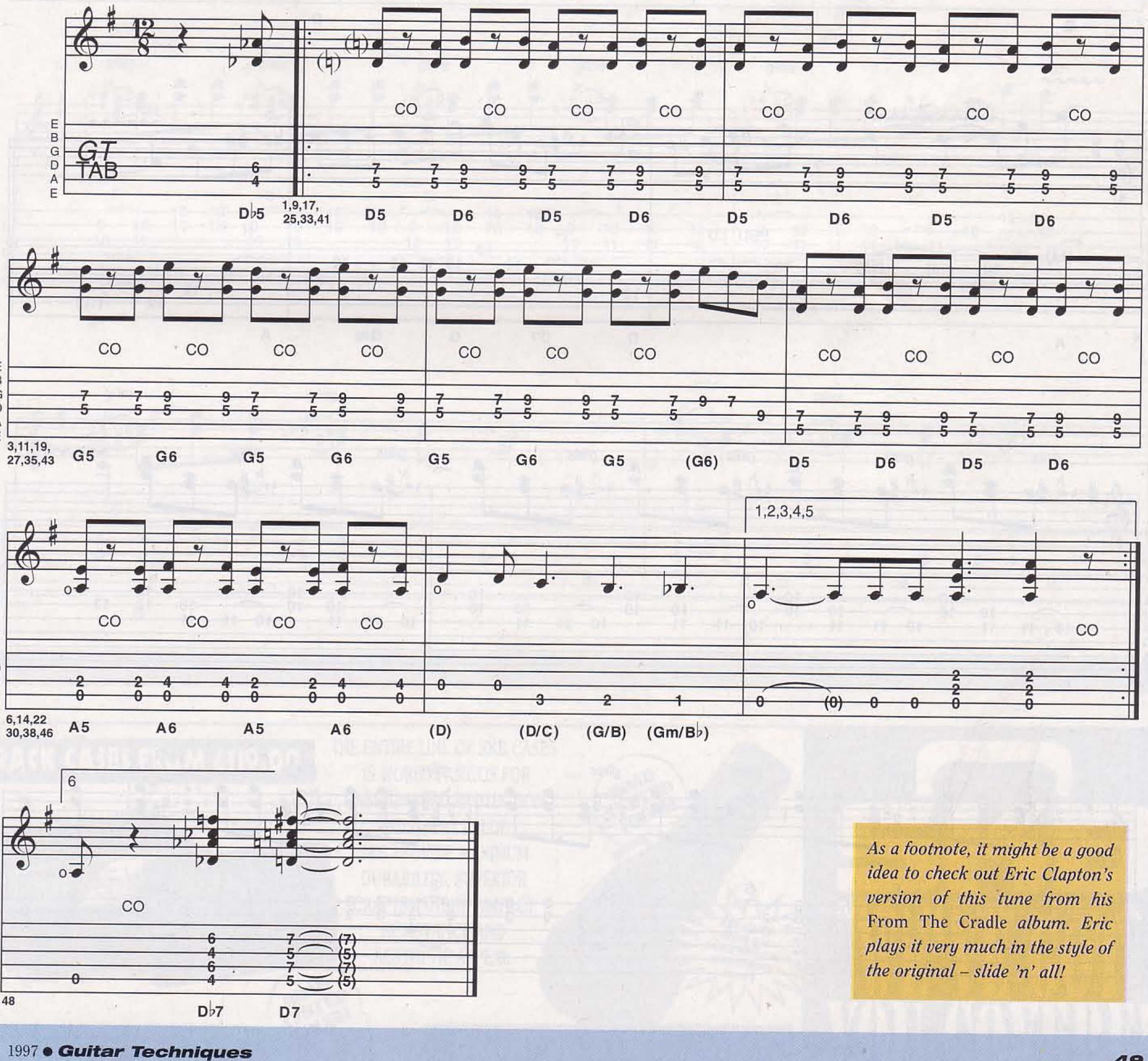
Elmore James was born in Mississippi and started playing guitar at the age of 12, making his first guitar out of a tin can! His early influences included Robert Johnson. By the age of 19 he was playing blues at venues all around his home town.

He was principally a slide guitarist and became known for his individual style of playing – his intro to his own song 'Dust My Broom' has been a source of inspiration for a whole generation of modern blues stylists.

Other blues classics penned by Elmore include 'Blues Before Sunrise', 'The Sky Is Crying', 'Early In The Morning' and many more which have been covered by the likes of Clapton, Stevie Ray Vaughan, BB King and Johnny Winter. Dogged by ill-health due to a heart condition, James died in Chicago from a heart attack in 1963.

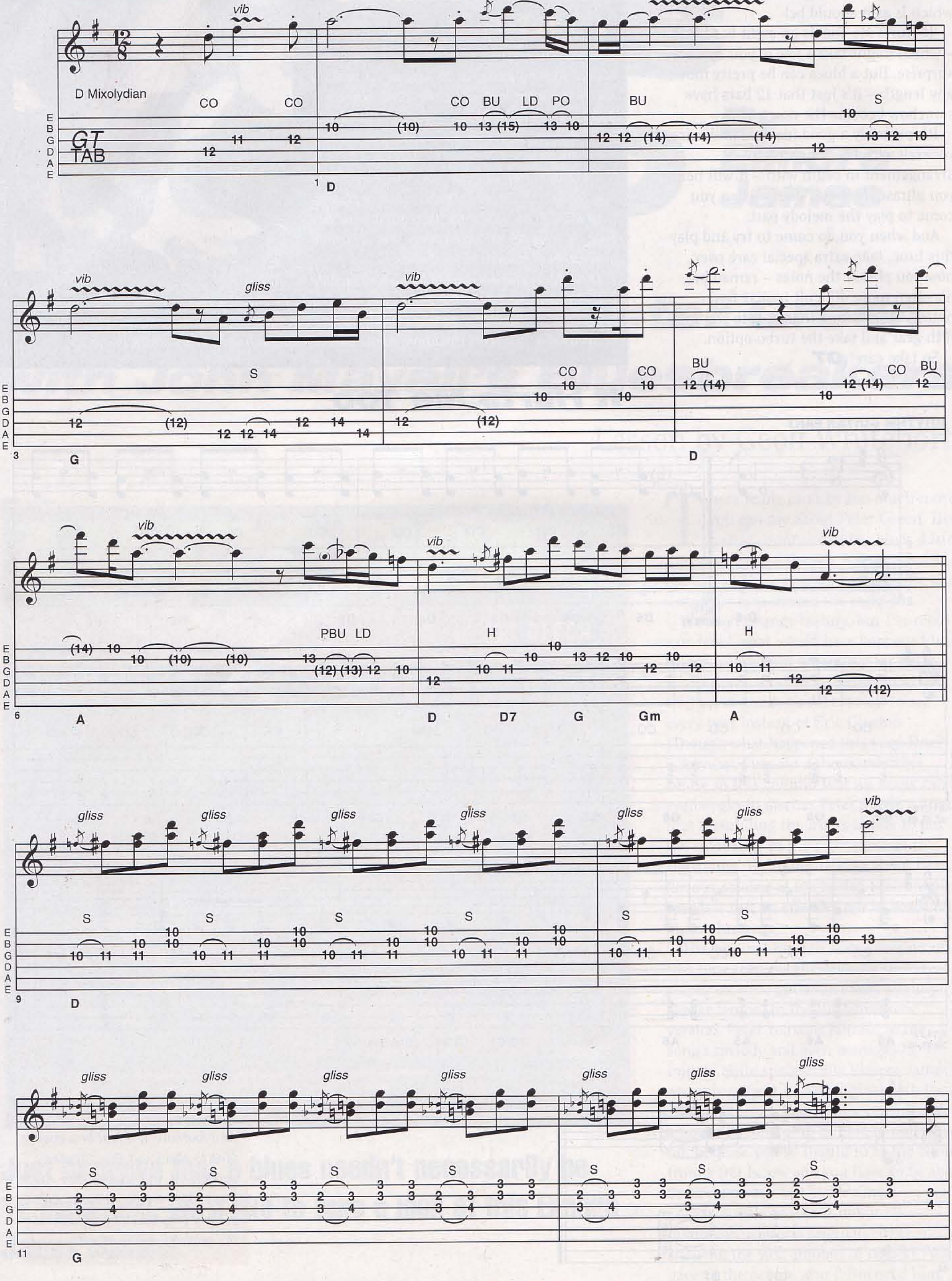
It Hurts Me Too

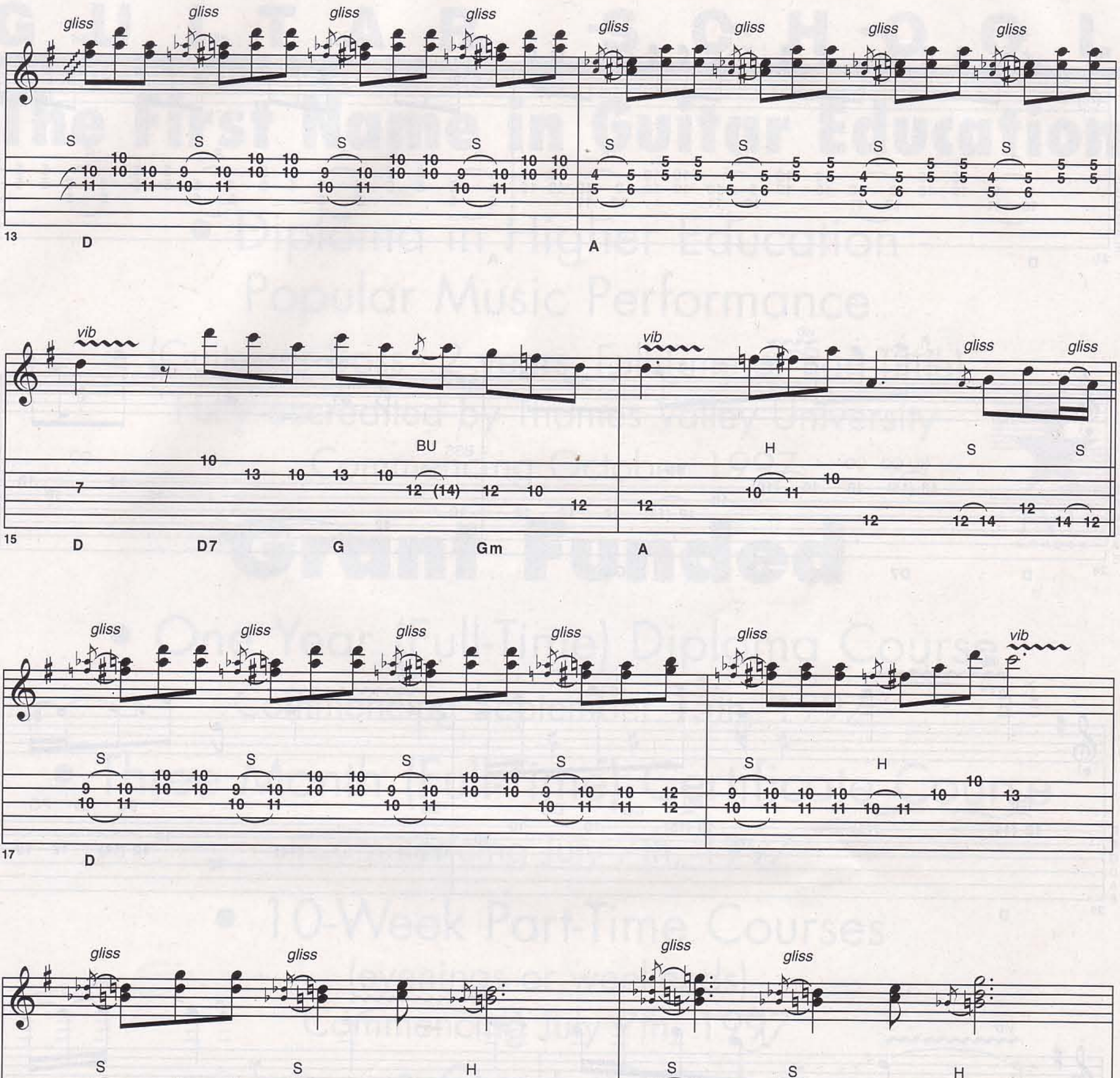
RHYTHM GUITAR PART



As a footnote, it might be a good idea to check out Eric Clapton's version of this tune from his From The Cradle *album. Eric plays it very much in the style of the original – slide 'n' all!*

SOLO GUITAR (Left Channel)


D Mixolydian
GT TAB
vib
gliss
CO
BU
LD
PO
S
PBU
H
1
3
6
9
11
D
G
D
A
D
D7
G
Gm
A
D
G



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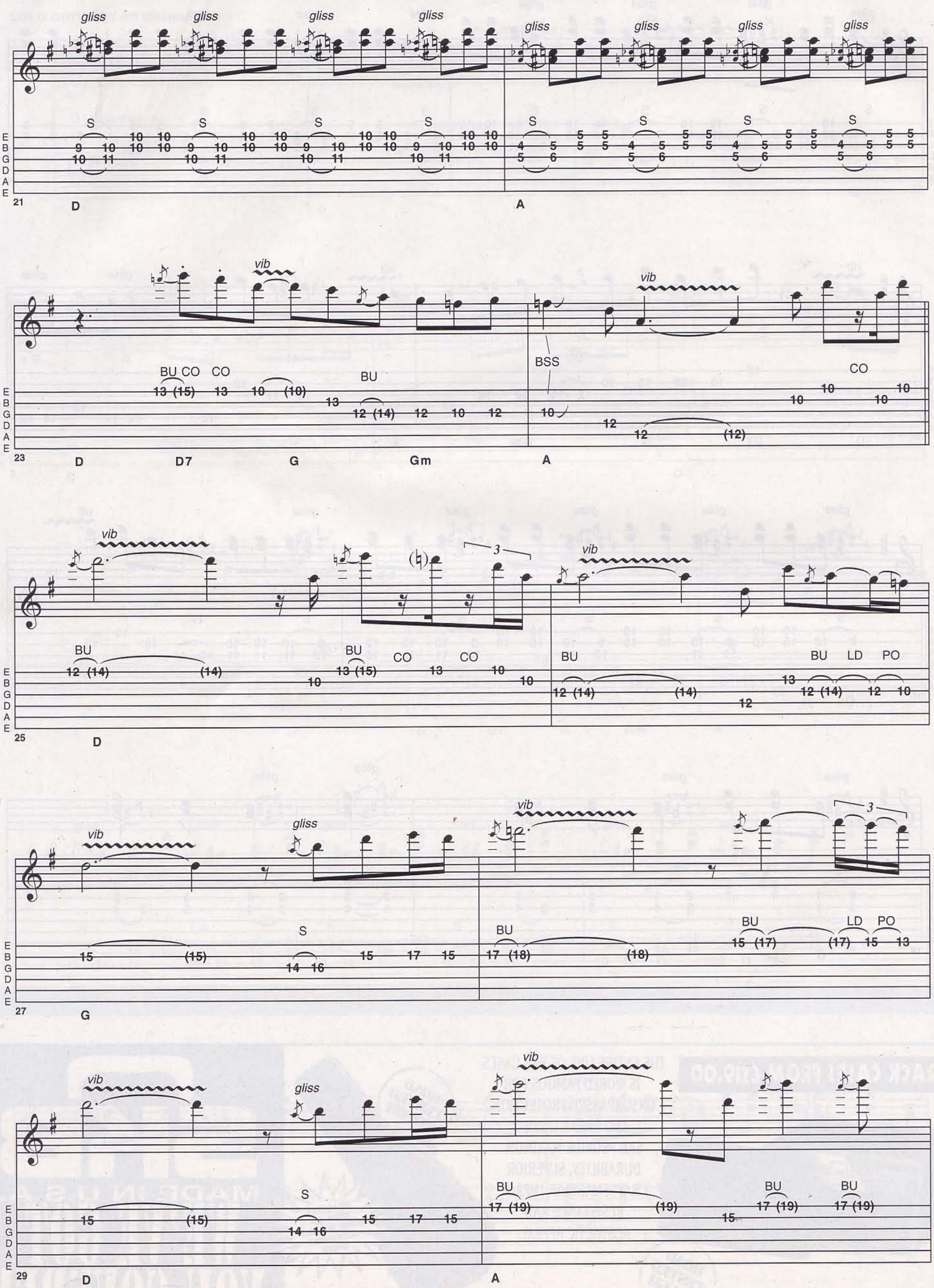
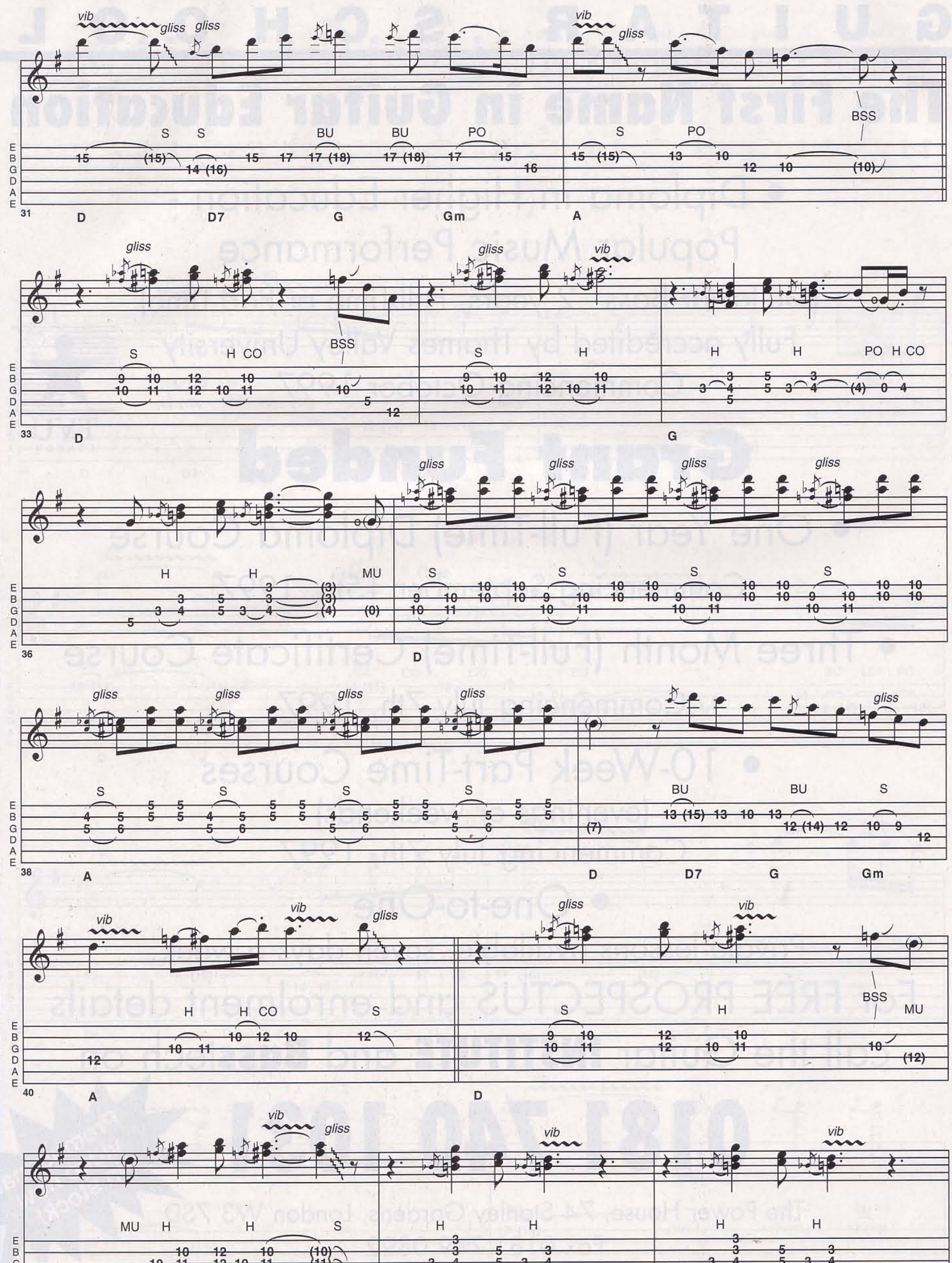
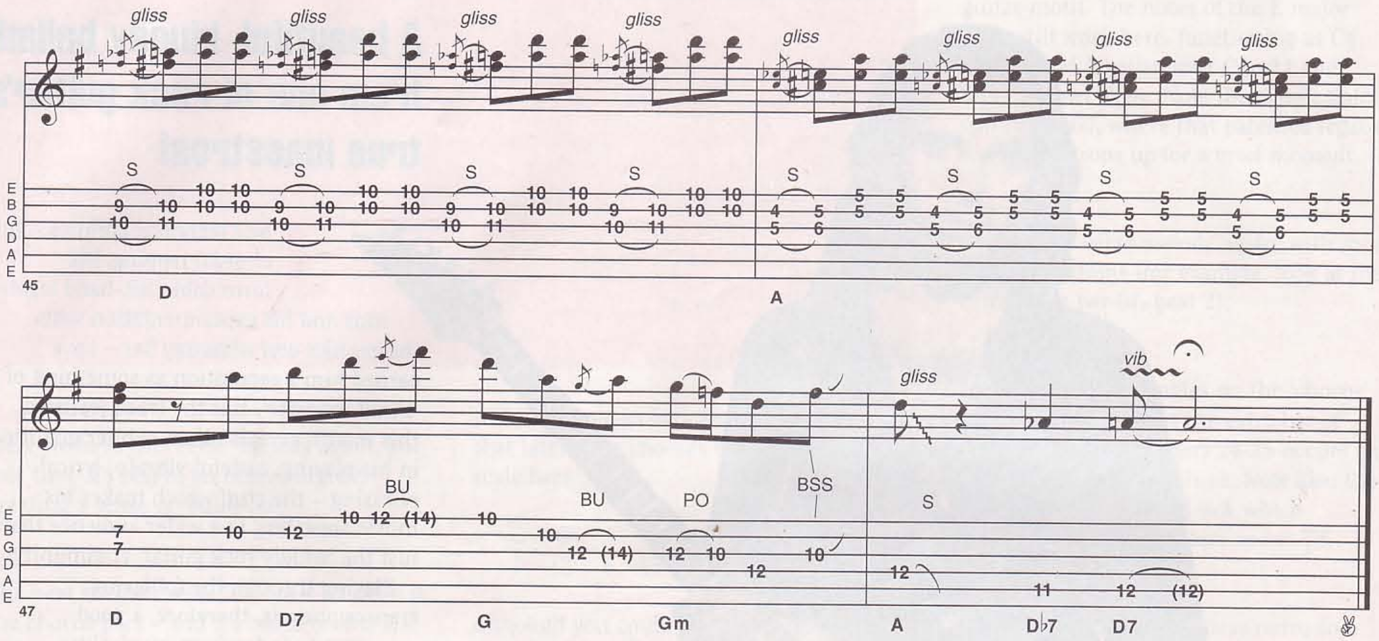

gliss
S
vib
BU
CO
BSS
LD
PO
21
D
A
23
D
D7
G
Gm
A
25
D
27
G
29
D
A


vib
gliss
S
BU
PO
BSS
H
CO
MU
E B G D A E
31
D
D7
G
Gm
A
33
36
38
40
42


gliss
S
45
D
A
47
BU
PO
BSS
vib
D
D7
G
Gm
A
D♭7
D7

It Hurts Me Too by Elmore James
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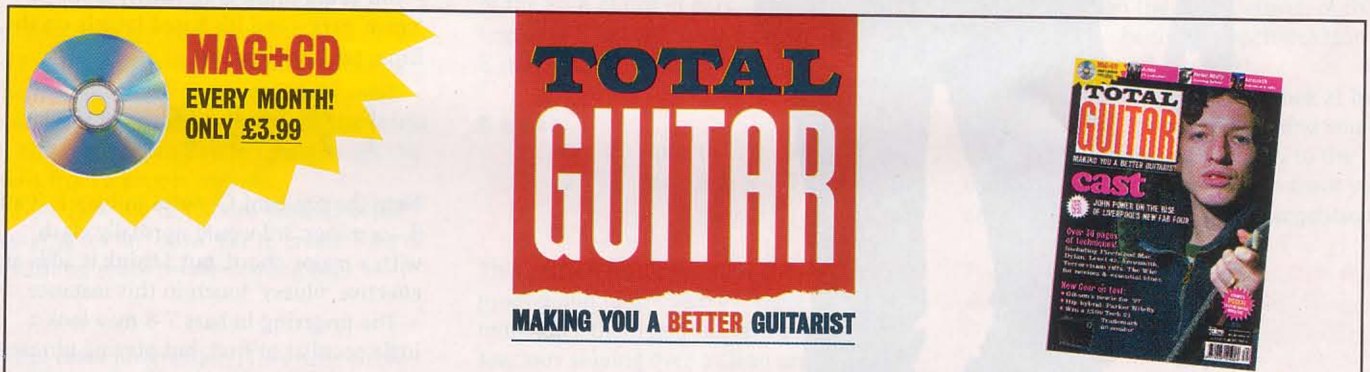
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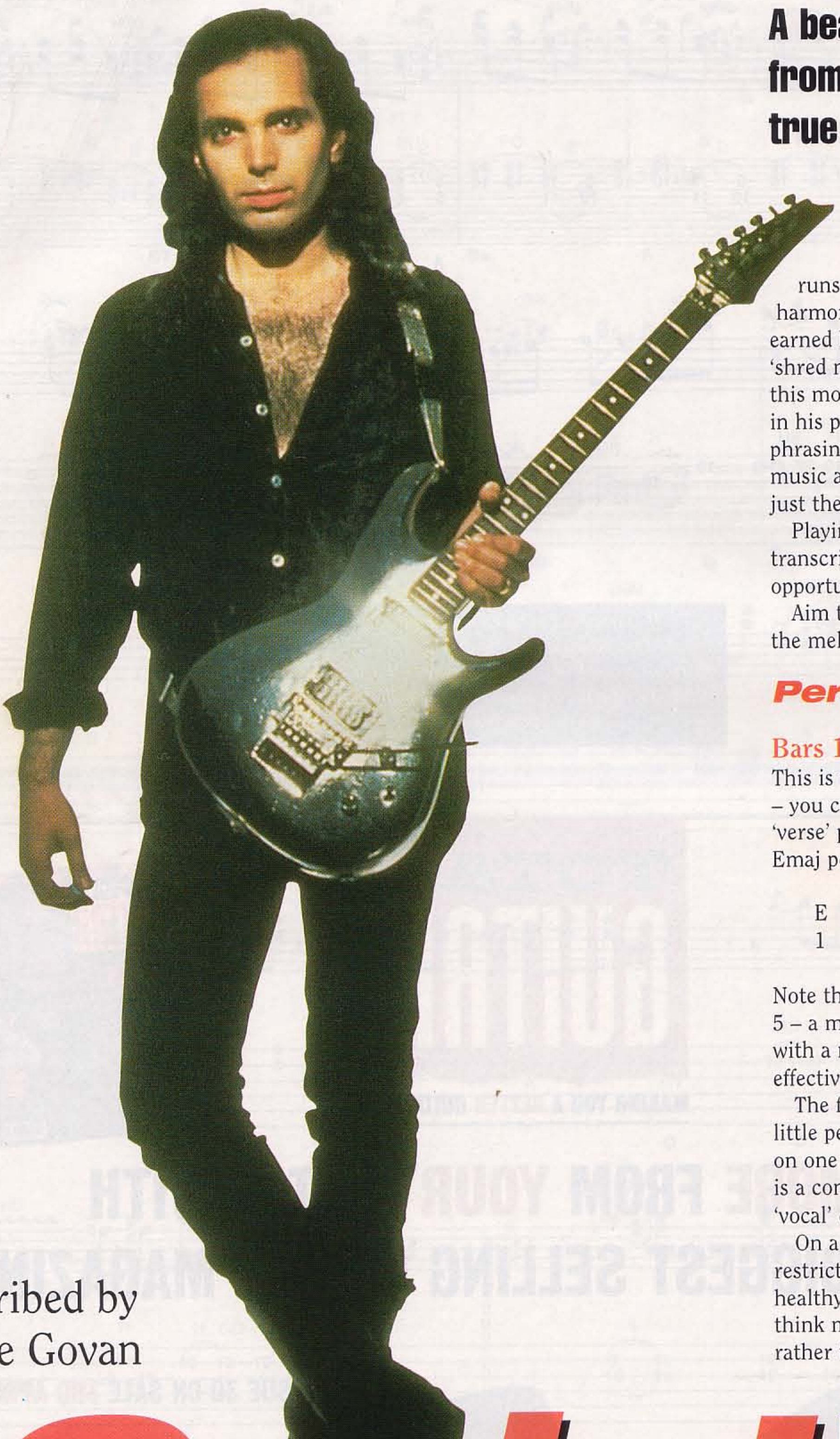
Cryin'

Joe Satriani

A beautiful, bluesy ballad from one of rock guitar's true maestros!

Transcribed by
Guthrie Govan



Joe's technical abilities – his chordal tapping, his formidable left-hand legato runs and his experimentation with harmonics and whammy bar – have earned him a reputation as something of a 'shred monster'. But the track featured this month reveals other, subtler qualities in his playing: tasteful vibrato, lyrical phrasing – the stuff which makes his music appealing to a wider audience than just the 'widdly rock guitar' community!

Playing through the following transcription is, therefore, a good opportunity to focus on musicality.

Aim to play expressively and try to make the melody 'sing' a little bit.

Performance Notes

Bars 1-8

This is the first main melody of the track – you could think of it, really, as the 'verse' part – and it's based largely on the Emaj pentatonic scale:

E	F#	G#	B	C#
1	2	3	5	6

Note the pre-bent G♮ notes in bars 1, 3 and 5 – a minor 3rd would normally clash with a major chord, but I think it adds an effective 'bluesy' touch in this instance.

The fingering in bars 7-8 may look a little peculiar at first, but playing phrases on one string rather than in one position is a common Satch trait and it can add a 'vocal' quality to a melody if used properly.

On a more general note, I find that restricting yourself to one string can be a healthy way to practise – it forces you to think more about the notes you're playing, rather than relying on familiar shapes.

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Gear Box

Joe used one of his signature Ibanez guitars, fitted with a Ibanez Edge tremolo and DiMarzio Fred and PAF humbuckers. Unusually, he plugged this into a Zoom effects unit which went straight into the mixer; I believe the take which made it on to the album was originally intended only as a rough guide track, hence the lack of any miked-up valve stacks (although there was a lot of post-production work done to Joe's guitar sound when it was decided that this was to be the final take).

As a general guideline for obtaining an appropriate sound of your own for 'Cryin'', aim for a sound clean enough to respond to dynamics, yet overdriven enough to provide the necessary sustain for some of the longer notes.

Bars 9-16

Here we have the 'verse' melody again, but this time it's played an octave higher, creating a sense of 'build-up'.

Bars 17-25

The next theme comes in here – let's call it the chorus part – and it's based on the E major scale:

E	F#	G#	A	B	C#	D#
1	2	3	4	5	6	7

These notes act as A lydian, G# phrygian, F# dorian and B mixolydian over the A, Emaj7/G#, F#m7 and Bsus4 chords.

One potential trouble-spot here is getting from the high E-string bent notes to the B string without audibly releasing the E-string bend. It sounds like a small point, but little details can make the world of difference when you're trying to get the most from a simple melody.

Note how the last chord (Bsus4) is left hanging for an 'extra' bar to create a bit of breathing space before coming back to...

Bars 26-33

...the verse progression. This time a solo over the chords using more Emaj pentatonic – remember that this contains the same notes as C#m pentatonic. Also, notice bar 33, which works very much like a C#m blues lick but which has a different effect in this context.

Note also the structure of the solo. Joe starts off with muted notes in the lower registers and builds up to the screaming bends of bars 33-34, leading back to the next section.

Bars 34-42

It's that chorus melody again – note the subtle variation in bar 37, where Joe adds an extra bent note to highlight the Bsus4 - G# - A chord change.

Bars 43-46

Here, the tune modulates dramatically to Em for four bars hinting at the backing for the outro solo in bars 88-104 (but more of that later). Joe chooses to use the E blues scale here:

E	G	A	B♭	B	D
1	♭3	4	♭5	5	♭7

Although you could also get away with E aeolian (natural minor):

E	F#	G	A	B	C	D
1	2	♭3	4	5	♭6	♭7

Bars 47-54

I suppose this could be described as a 'middle 8' section; note the surprise factor of the F#/E chord in bars 48 and 52, implying E lydian rather than the normal E major feel one might expect.

E lydian:

E	F#	G	A#	B	C#	D#
1	2	3	#4	5	6	7

Bars 55-62

This section features a new chord progression (don't worry – there aren't any more after this!) and Joe lays down some spacious soloing over a clean arpeggiated guitar motif. The notes of the E major scale still work here, functioning as C# aeolian and A lydian over C#m11 and Amaj7 respectively. Note the classic Satch-ism in bar 60, where that patented legato technique crops up for a brief moment.

Bars 63-70

Back to the verse melody again, with more subtle variations (for example, look at the extra F# in bar 67, beat 2).

Bars 71-87

Here we have two angles on the 'chorus' part – remember that the extra bar of Bsus4 mentioned in bars 24-25 occurs only after the second cycle here. Note also the country-rock flavoured lick which connects the two choruses in bar 78.

Bars 88-104

The track ends with a bluesy outro solo over the chords outlined in bars 43-46, compared with much of Joe's recorded output, this solo is relatively easy to play and the main challenge is to make it sound convincing – bear in mind the title of the track, and play each note like you really mean it.

Remember that this section is based on Em, rather than the Emaj setting, of the melody parts – hence the open-position Em blues licks in bars 89-91.

As a final note, take a quick look at bar 93, beats 2 and 3; does this remind you of anything? Answer on a postcard to the usual address and remember to mark your entry with the words 'Layla Competition'.

Previous Satch transcriptions featured in GT include 'Always With Me, Always With You' (May '94) and 'Hordes Of Locusts' (Jan '96). **GT**

Sound Advice

The **GT** CD version of 'Cryin'' was recorded using a PRS signature guitar, with the 'sweet' switch on, and set to the treble pickup (a custom-wired 'Deep Dish' model). This was run through a Marshall JMP-1 preamp, set as follows:

Overdrive #2 (with bass shift in)

vol	gain	bass	middle	treble	presence	fx
16	8	6	-2	3	3	0

Effects-wise, we added a 101ms (8th-note) delay and a stereo 'stadium-type' reverb.

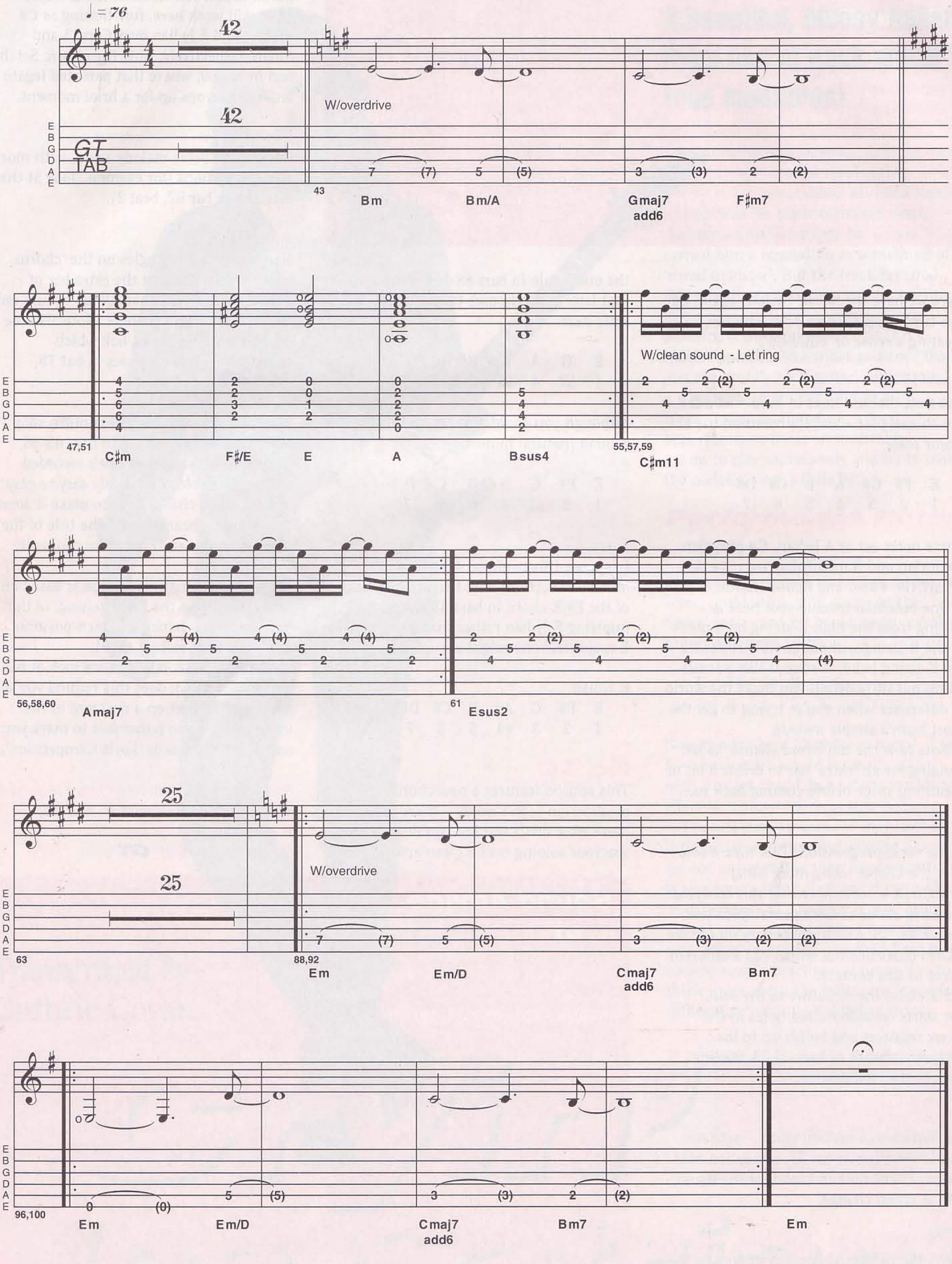
Delay and reverb

Pre-delay L	Pre-delay R	Decay	HF damp	LF damp
101ms	102ms	60	18	10

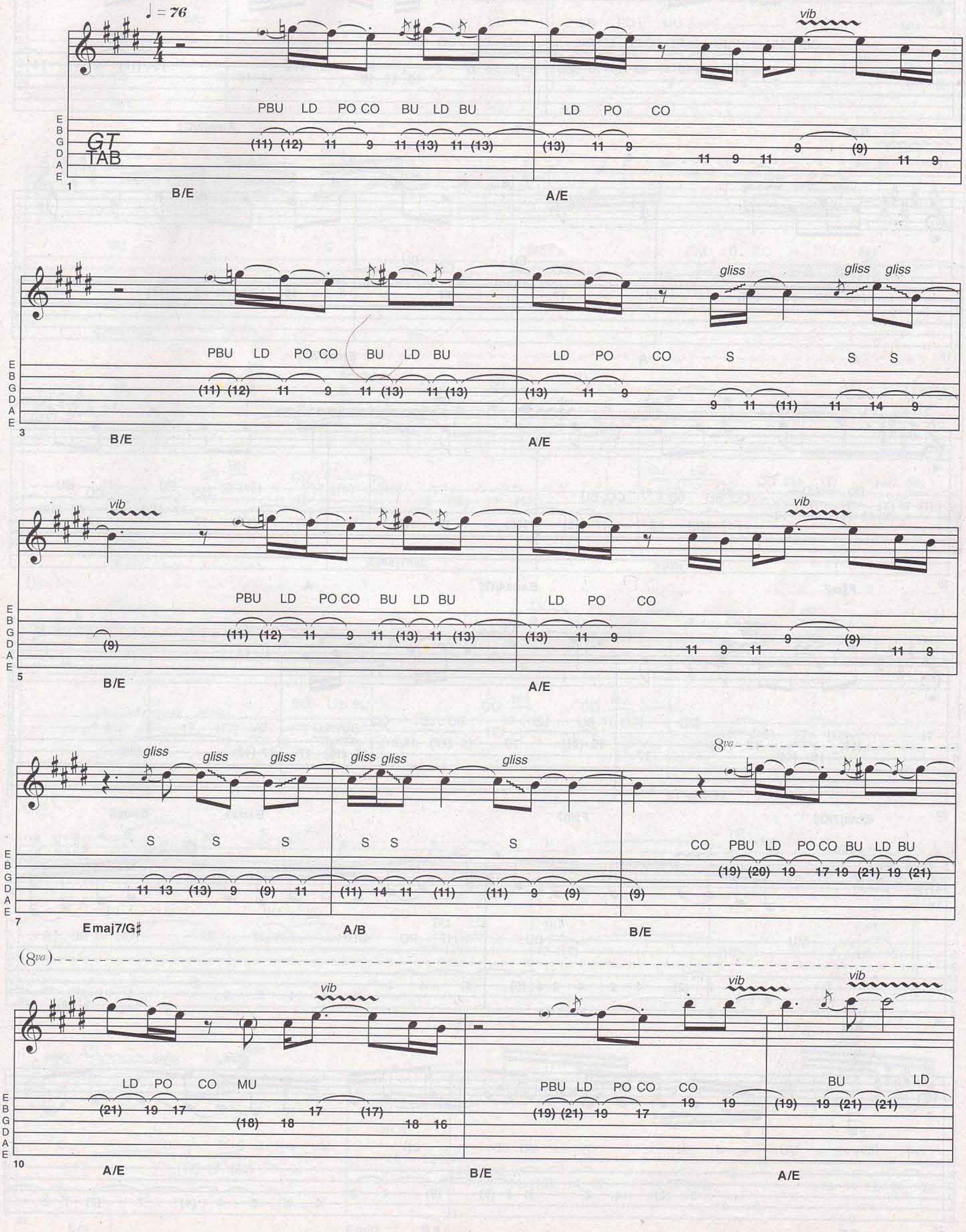
All this was then compressed/gated by 6dB, using an Alesis 3630 unit.

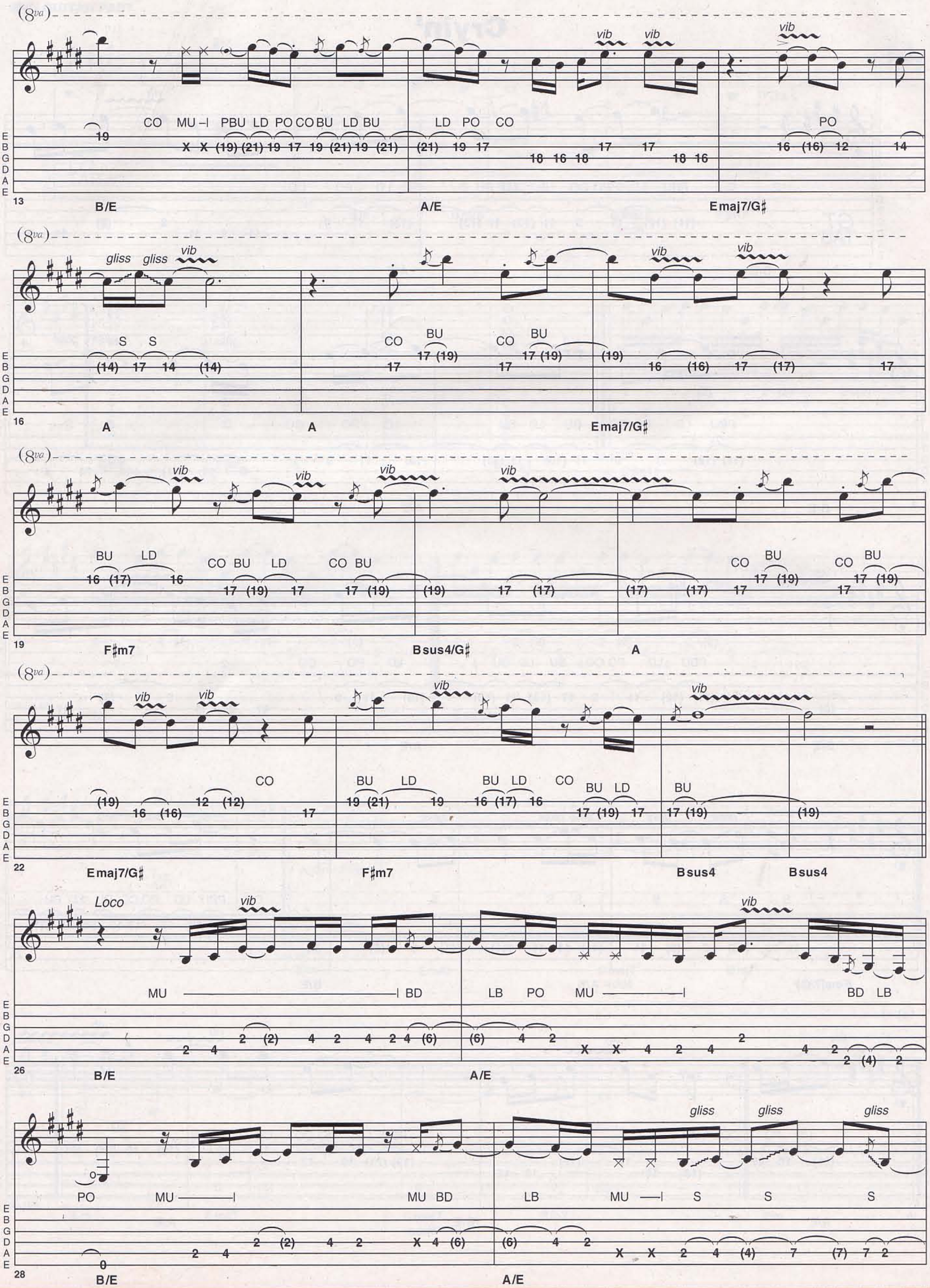
➤

2ND GUITAR PART


♩ = 76
42
W/overdrive
GT
TAB
43
Bm
Bm/A
Gmaj7 add6
F♯m7
47,51
C♯m
F♯/E
E
A
Bsus4
55,57,59
C♯m11
W/clean sound - Let ring
56,58,60
Amaj7
61
Esus2
25
63
88,92
Em
Em/D
Cmaj7 add6
Bm7
96,100
Em
Em/D
Cmaj7 add6
Bm7
Em

Cryin'


♩= 76
4/4
GT TAB
E B G D A E
PBU LD PO CO BU LD BU
(11) (12) 11 9 11 (13) 11 (13)
LD PO CO
(13) 11 9
vib
11 9 11 9 (9) 11 9
1
B/E
A/E
PBU LD PO CO BU LD BU
(11) (12) 11 9 11 (13) 11 (13)
LD PO CO
(13) 11 9
gliss
gliss gliss
S S S
9 11 (11) 11 14 9
3
B/E
A/E
vib
(9)
PBU LD PO CO BU LD BU
(11) (12) 11 9 11 (13) 11 (13)
LD PO CO
(13) 11 9
vib
11 9 11 9 (9) 11 9
5
B/E
A/E
gliss gliss gliss gliss gliss gliss
S S S S S S
11 13 (13) 9 (9) 11 (11) 14 11 (11) (11) 9 (9) (9)
8va
CO PBU LD PO CO BU LD BU
(19) (20) 19 17 19 (21) 19 (21)
7
Emaj7/G♯
A/B
B/E
(8va)
vib
LD PO CO MU
(21) 19 17 (18) 18 17 (17) 18 16
PBU LD PO CO
(19) (21) 19 17
CO
19 19
vib
vib
BU LD
(19) 19 (21) (21)
10
A/E
B/E
A/E


(8va)
vib
CO MU–I PBU LD PO CO BU LD BU
LD PO CO
PO
19 X X (19) (21) 19 17 19 (21) 19 (21)
(21) 19 17 18 16 18 17 17 18 16
16 (16) 12 14
13
B/E
A/E
Emaj7/G♯
gliss gliss
S S
(14) 17 14 (14)
CO BU CO BU
17 17 (19) 17 17 (19) (19) 16 (16) 17 (17) 17
16
A
A
Emaj7/G♯
BU LD CO BU LD CO BU
16 (17) 16 17 (19) 17 17 (19) (19) 17 (17) (17) (17) 17 17 (19) 17 17 (19)
19
F♯m7
Bsus4/G♯
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BU LD BU LD CO BU LD BU
(19) 16 (16) 12 (12) 17 19 (21) 19 16 (17) 16 17 (19) 17 17 (19) (19)
22
Emaj7/G♯
F♯m7
Bsus4
Bsus4
Loco
MU BD LB PO MU BD LB
2 4 2 (2) 4 2 4 2 4 (6) (6) 4 2 X X 4 2 4 2 4 2 2 (4) 2
26
B/E
A/E
PO MU MU BD LB MU S S S
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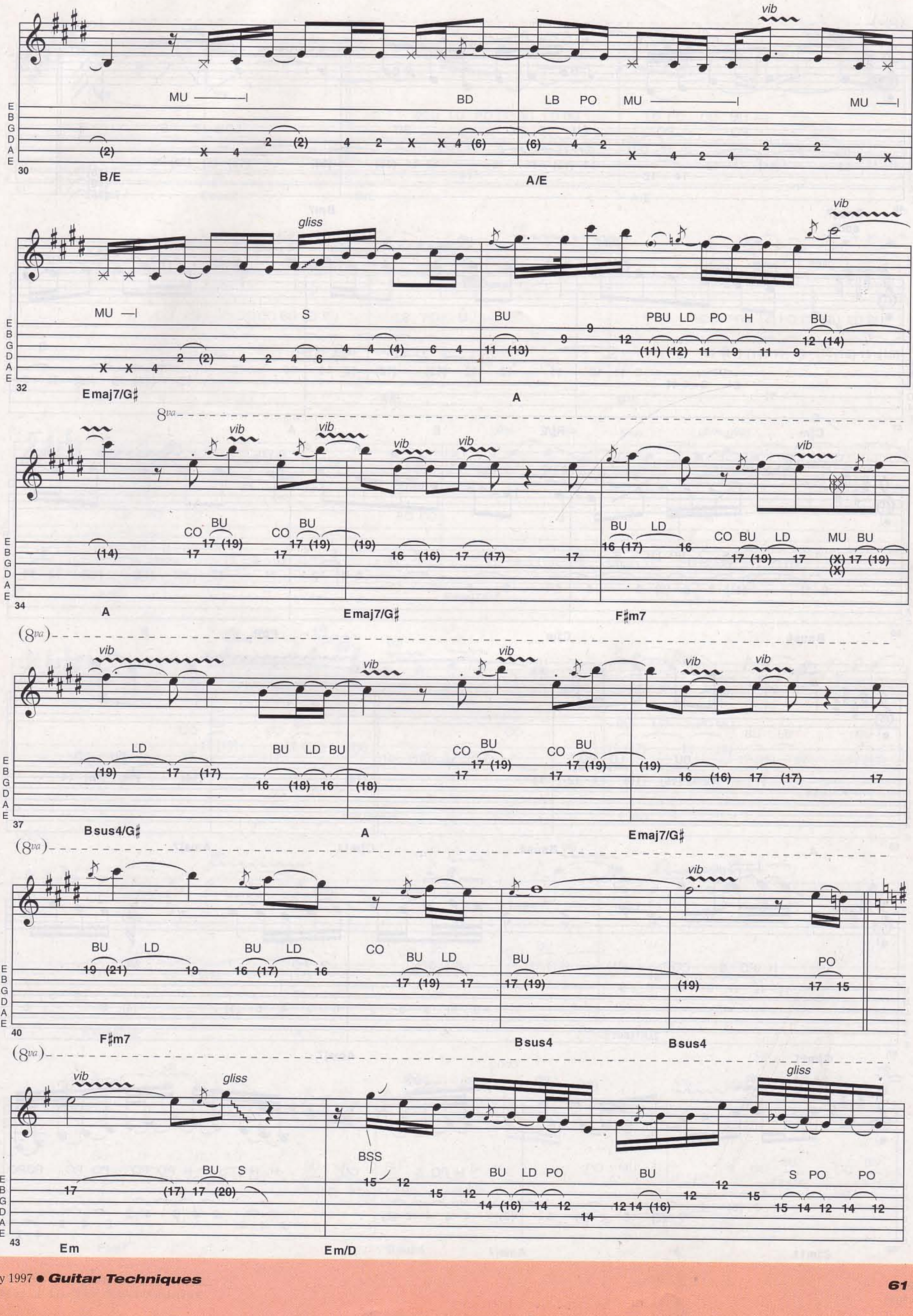
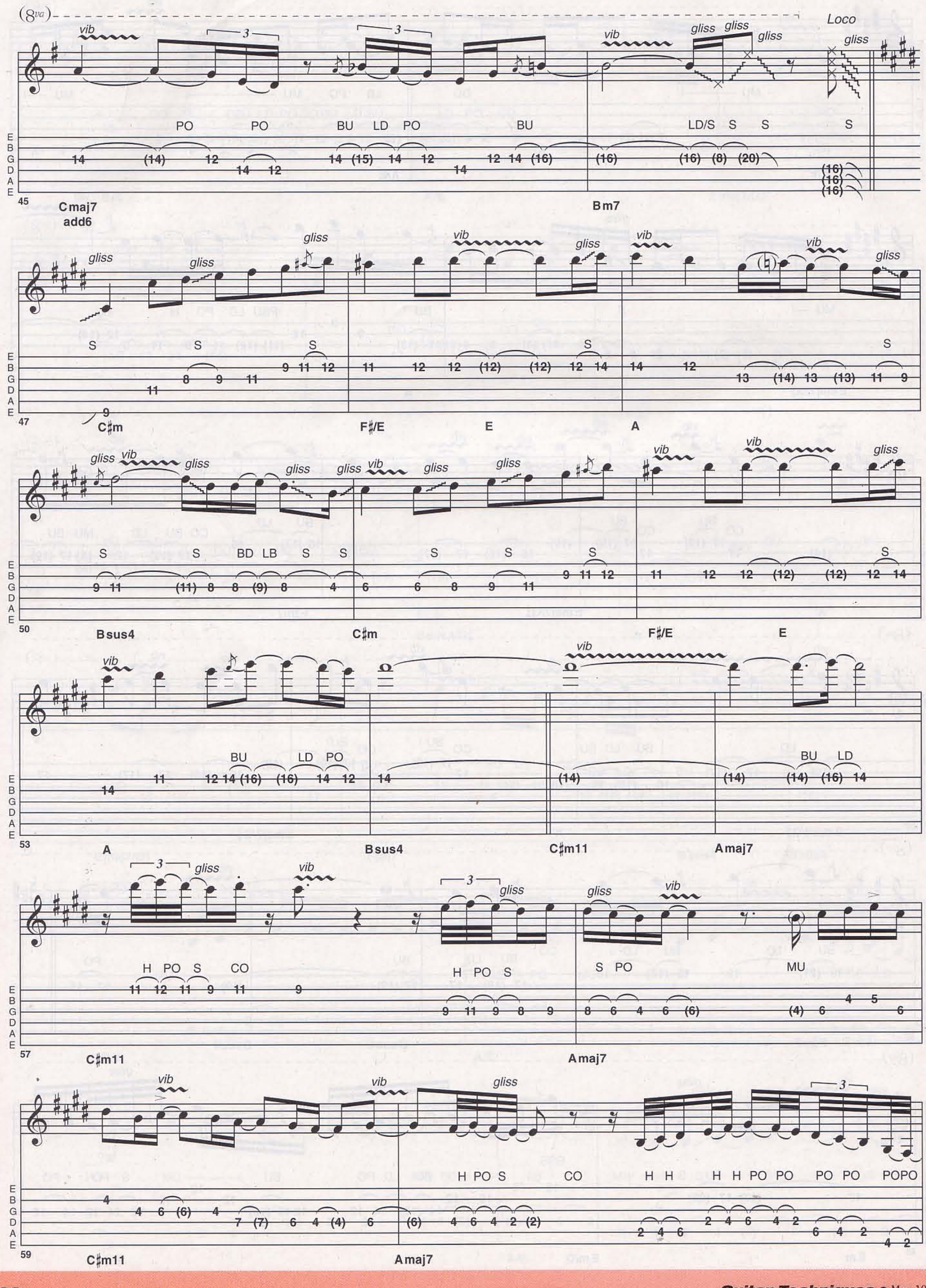
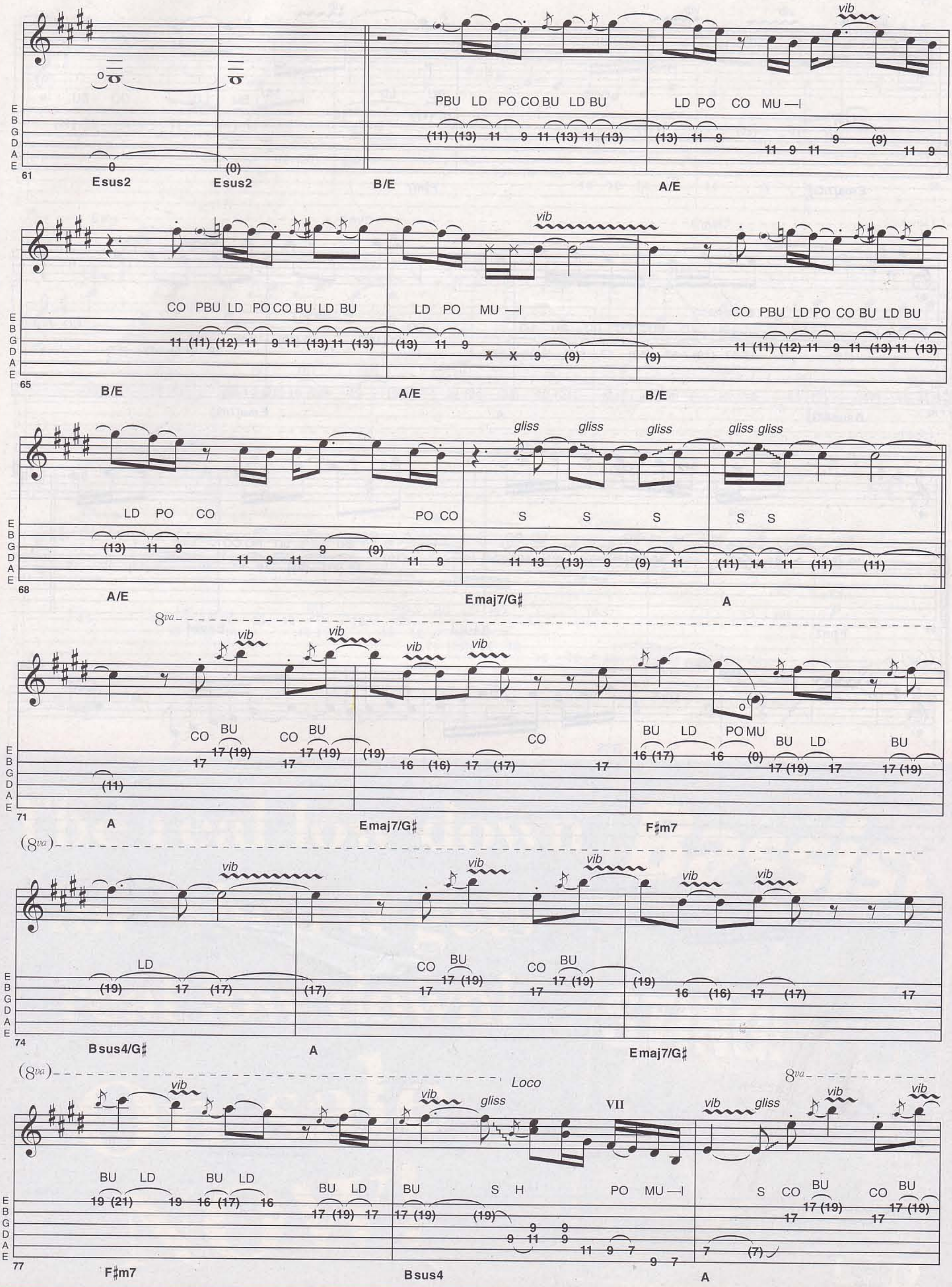
28
B/E
A/E
E B G D A E


30
B/E
A/E
MU
BD
LB
PO
vib
32
Emaj7/G♯
A
gliss
S
BU
PBU
LD
H
8va
34
A
Emaj7/G♯
F♯m7
CO
37
Bsus4/G♯
A
Emaj7/G♯
40
F♯m7
Bsus4
Bsus4
43
Em
Em/D
BSS


(8va)
Loco
45
Cmaj7 add6
Bm7
47
C♯m
F♯/E
E
A
50
Bsus4
C♯m
F♯/E
E
53
A
Bsus4
C♯m11
Amaj7
57
C♯m11
Amaj7
59
C♯m11
Amaj7


61
Esus2
Esus2
B/E
A/E
PBU LD PO CO BU LD BU
(11) (13) 11 9 11 (13) 11 (13)
LD PO CO MU —I
(13) 11 9 11 9 11 9 (9) 11 9
vib
65
B/E
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11 (11) (12) 11 9 11 (13) 11 (13)
LD PO MU —I
(13) 11 9 X X 9 (9) (9)
vib
CO PBU LD PO CO BU LD BU
11 (11) (12) 11 9 11 (13) 11 (13)
68
A/E
Emaj7/G♯
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LD PO CO
(13) 11 9 11 9 11 9 (9)
PO CO
11 9
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S S S S S
11 13 (13) 9 (9) 11 (11) 14 11 (11) (11)
8va
71
A
Emaj7/G♯
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BU LD PO MU BU LD BU
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74
Bsus4/G♯
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Emaj7/G♯
vib
LD
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Loco
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77
F♯m7
Bsus4
A
vib
gliss
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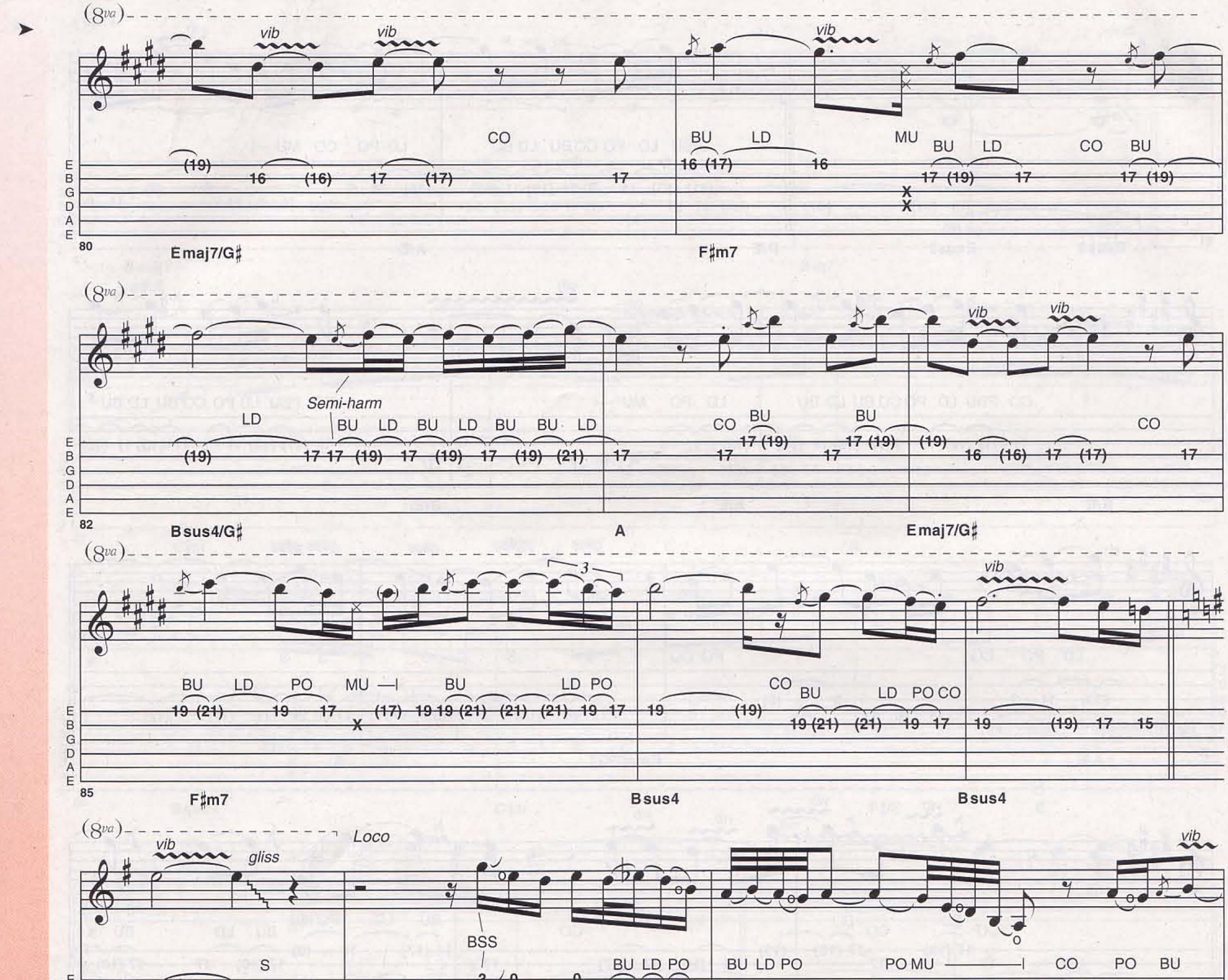
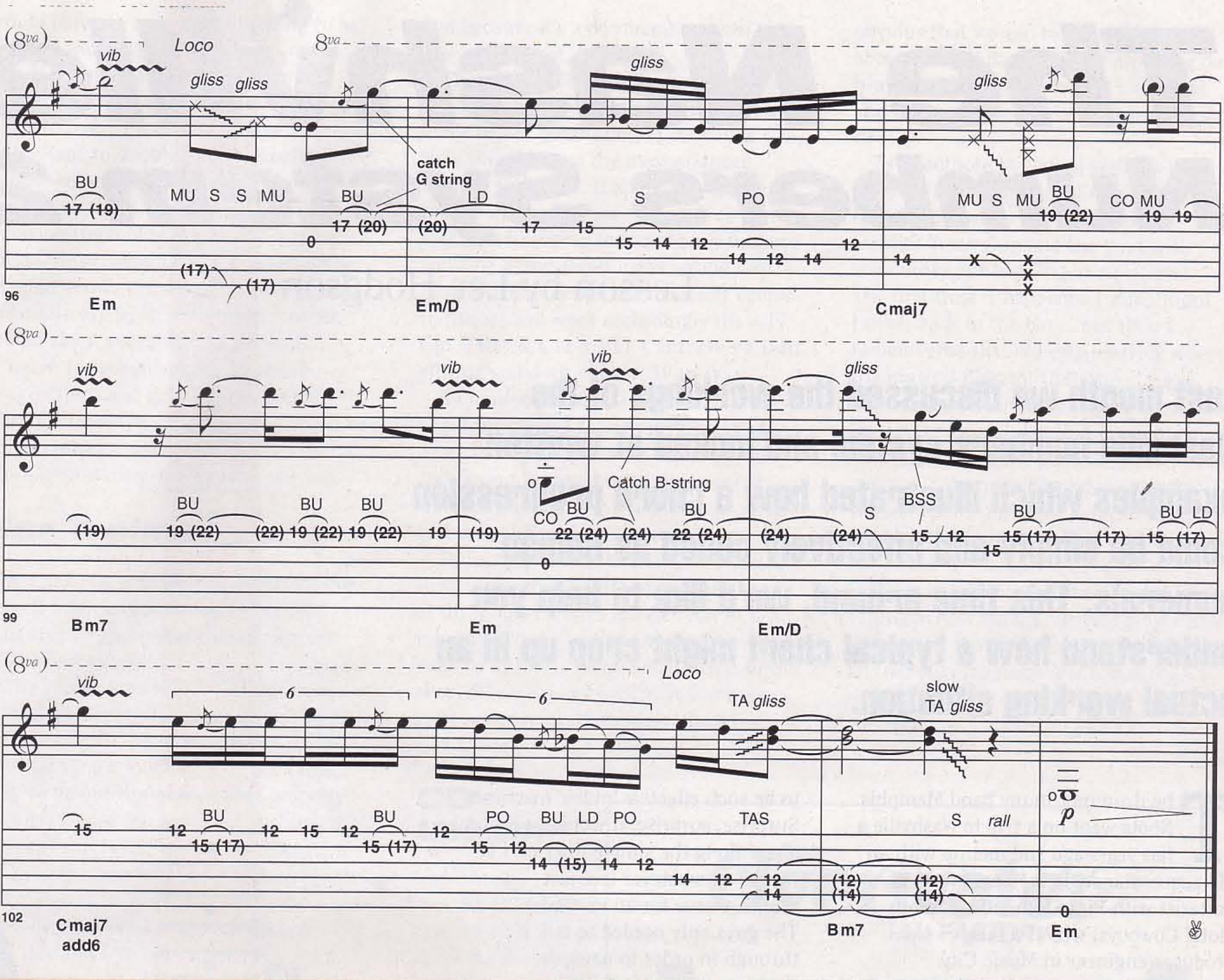
S CO BU CO BU
7 (7) 17 17 (19) 17 17 (19)


(8va)
vib
gliss
Loco
Semi-harm
BSS
Hold bend
RPB
catch B string
Partial
BU
LD
PO
CO
MU
80
Emaj7/G♯
F♯m7
82
Bsus4/G♯
A
Emaj7/G♯
85
F♯m7
Bsus4
Bsus4
88
Em
Em/D
Cmaj7 add6
91
Bm7
Em
Em/D
94
Cmaj7 add6
Bm7


(8va)
vib
Loco
gliss
gliss
catch G string
BU
MU S S MU
LD
S
PO
96
Em
Em/D
Cmaj7
MU S MU
CO MU
(8va)
vib
Catch B-string
CO
BSS
BU LD
99
Bm7
Em
Em/D
(8va)
Loco
6
TA gliss
slow TA gliss
TAS
S rall
102
Cmaj7 add6
Bm7
Em

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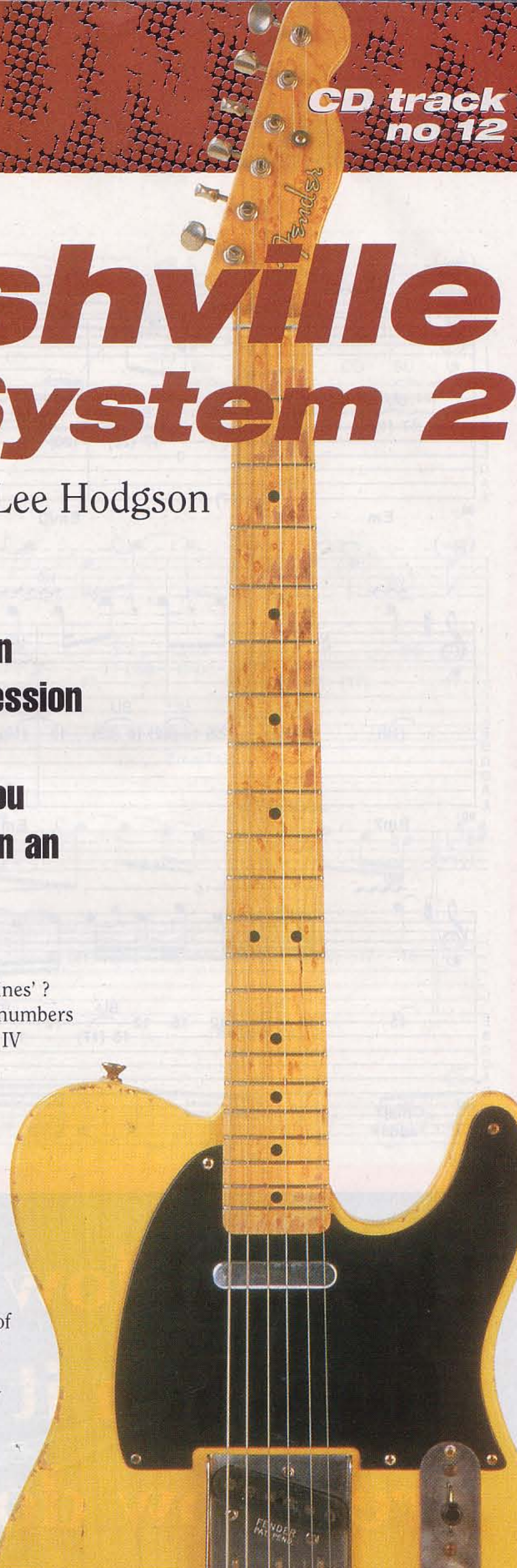
The Nashville Numbers System 2

Lesson by Lee Hodgson



Last month we discussed the workings of the Nashville numbers system and looked at written examples which illustrated how a chord progression could be simply and effectively coded as Roman numerals. This time around, we'd like to help you understand how a typical chart might crop up in an actual working situation.

The drummer in my band Memphis Roots went on a trip to Nashville a few years ago and met up with an old acquaintance, Rob Matson (ex-guitarist with Pinto Bennett's Famous Motel Cowboys) who is a busy producer/engineer in Music City.

Our drummer was invited along to Rob's studio, where he witnessed a production line affair. A demo tape was played and the musicians scribbled down stuff during the business-like listening session. Then they briefly discussed a proposed arrangement (fiddle takes first solo, piano and guitar take a 'split' solo, meaning half & half after the second chorus – the discussion was something along those lines). Within just a few minutes the red light went on and the guys laid down a version of the song.

Invariably this first take would be professional sounding and a perfectly acceptable backing track, complete with lead fills and solos. This would immediately be passed on to another department in the next studio, just down the corridor, where a session singer would add vocals while the 'muso' room was on to another song – following the same procedure *ad infinitum*!

All this would be achieved with no supplied sheet music – merely a cassette tape of a song which the musicians had never previously heard! What on earth had those guys written down to enable them to be such effective 'music machines' ? Surprise, surprise: it would be a numbers chart along the simple lines of: I IV IIm V7 or whatever (see last month's issue for an example). The guys only needed to talk it through in order to navigate the song without getting in each other's way.

Of course, having a good ear and professional experience count for a lot, here – and regarding fills and soloing, it's knowing what to play over each of those chords (the dorian scale or lick for any shown II chord, mixolydian scale or lick for the V chord and so forth) that makes for a versatile player.

If you become a proficient player and efficient at the game then charging up to triple scale is to be expected – you'll save studio time and the producer will gladly pay for that.

Sound Library

By the way, after my colleague told me the story, I thought: 'Well I can do all of that, too'. So at all future band rehearsals I would listen to a cassette of a song to be learned and, without a guitar in my hands, I'd spontaneously jot down the Roman numeral stuff in real time. (Okay – occasionally I'd need to replay a section of the tape to double-check something!)

Now before you call me a show-off, I must say that this is merely akin to knowing the motorway system in your head – or perhaps being able to visualise in your mind's eye where the major cities of Britain are in relation to each other. It's all about recognition and recall.

Learn to recognise chords, chord progressions and licks from a 'sound library' created in your head and you'll be able to impress other musicians and, more importantly, get on with playing.

Ear Training

May I next, by way of an illustration, talk you through an imaginary scenario? It's actually just the sort of situation you might find yourself in.

The singer (or whoever) brings in a tape of a ballad in E♭ – a great key for mellow sounds, by the way – but finds that the song is out of his or her range. Why write out the whole thing properly then transpose the whole lot and risk the new key still being 'wrong' for them?

Using the numbers system, you'd begin by calling E♭ (the original key) 'one' – verbally or in print – and proceed to write that down as a Roman numeral I. Let's say the next chord was A♭; you'd sing the tonic or key note (E♭ here) and then sing (or play on your guitar) the single note which matches the root of the next chord (A♭ in the imaginary example).

Anyone with a decent ear should recognise that move as an interval of a 4th – remember that we're only really concerned with the move in terms of scale steps relative to the I chord. A♭ is the 4th scale step from E♭, so the second chord could be coded as IV.

Then the tune drops down to Cm; A♭ down to Cm is a minor third drop, but that information is merely an aside. What is important is that Cm is E♭'s relative minor chord, built on the sixth scale degree of E♭. So you write down VIm (or VI). Imagine next an F7 chord – hang on! F major, let alone F7, is not in the key of E♭! Because the song hasn't really changed key, you must somehow relate the foreign or alien (that is, non-diatonic) chord to the existing key.

F may as well be the second step from E♭ (Fm would be more in key, but there's absolutely no obligation for that to appear). So F is a II chord of sorts, here, and because it's a dominant seventh type, you add '7' to it, giving II7.

The next verse goes like before, but at the next chorus it lingers on F major a while before continuing as B♭, Gm & C11. Now this is where the inexperienced student flounders. It should be apparent that a key change has occurred, so don't bother referencing to the old key because you'd be going about it the wrong way. Simply acknowledge the fresh key centre (F major) and work accordingly (B♭ = IV, Gm = IIm & C11 = V11). If there's a B♭m all that you do is convert IV to IVm.

By now you'd have written down (and hopefully started to memorise in your head, too) a blueprint for the song – a code using Roman numerals. In other words, a plan of how the chords progress and the relationships between them.

The singer then asks that you try the song in another key (then another!) and at this point I'd have to refer you to last month's article – or, in any case, you'd need to instantly recall what's what in the chosen key. It's essential that you know your scales in order to make the whole task easier.

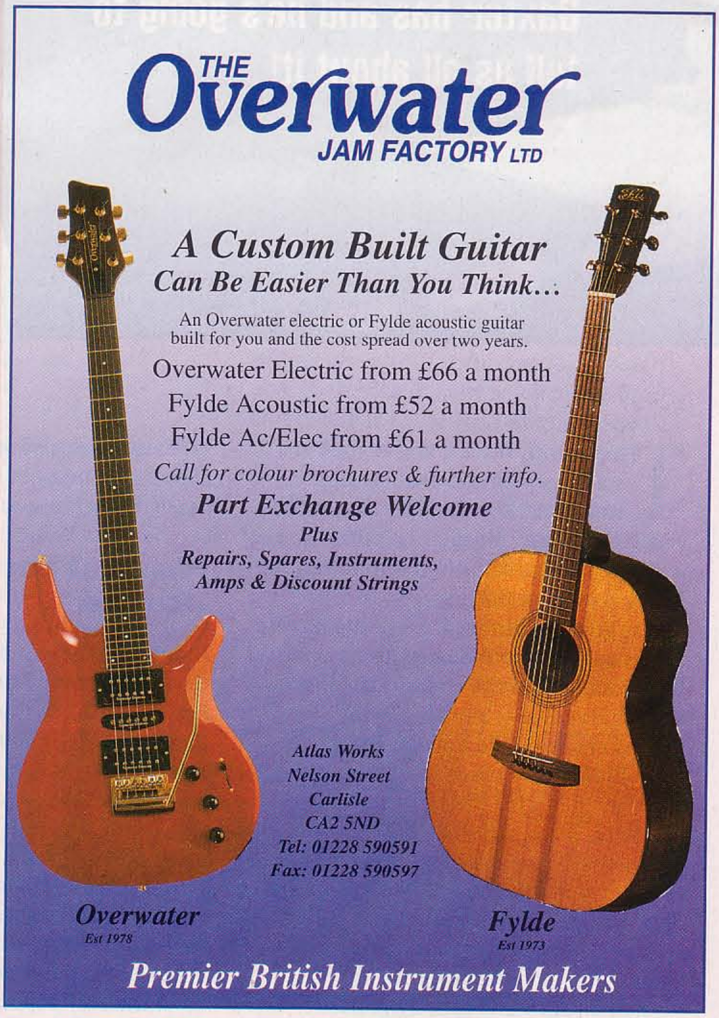
CD Lesson

Incidentally, remember that I covered some elements of ear training and harmony a couple of issues back, but to be extra practical I've made this month's CD lesson a short training program. Follow the instructions in the workout and you will improve for sure.

On the CD, you'll hear me dictating certain moves (such as I-II, I-III, I-IV) while you'll be able to hear the example along the way, so you'll instantly be able to form associations and repeat as necessary. It's obvious that we can talk about or read about stuff all day but it's sharpening our hearing skills that's where it's really at and that only comes via listening, doesn't it?

As a footnote to coding systems in music, I'll often be called up on stage at festivals to join in with my Scottish buddies Texas Gun and the guys will sometimes put two fingers up at me! The first time it happened I said, 'Right I'm off back to the bar...' but then I remembered that old cabaret trick where the musical director indicates the key according to how many fingers are held up (up for sharp keys, that is) so my mate 'telling' me that the next song was in D major – 2 sharps in the key signature. (Fingers pointing down is for flat keys, so three fingers down = 3 flats and therefore the key of E♭ major.)

It's so much more professional than yelling across a stage, although my other singing pal Kenny Johnson once said that all that sign language was for pansies! I nodded in agreement, realising what a two-faced git I was being! **GT**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Have You Met Miss Jones

Met Miss Jones? Well, Shaun Baxter has and he's going to tell us all about it!

Photo of Rodgers and Hart: Redferns

This month we're going to look at a solo study for the popular jazz standard 'Have You Met Miss Jones' which I've pieced together using ideas from the various solos in the Jimmy Raney version of this tune.

Jazz guitarist Jimmy Raney, who died last year, was born in Louisville, Kentucky in 1927. Having studied jazz in school, Jimmy was already playing professionally by the time he was 15.

By 1948 Raney was playing with Woody Herman and in the 50s he went on to play with Sal Salvador, Stan Getz, clarinettist Artie Shaw and vibraphonist Red Norvo. By the mid-50s he had several 'best jazz guitarist' awards to his name.

Raney's style was musically inventive rather than technically flash – the version of this same tune by guitarist Tal Farlow, who worked with Raney and played with many of the same artists, is nearly twice the speed!

Have You Met Miss Jones

Jimmy Raney recorded his version of the this tune on the album *Too Marvellous For Words* which was recorded on Biograph (BLP12060) in 1954. It features Jimmy Raney on guitar, Jean Louis Viale on drums, Bobby Jasper on saxophone, Jean-Marie Ingrand, Maurice Vandair on piano and Rodrick Guerin on trumpet.

'Have You Met Miss Jones' is a Rodgers and Hart tune that follows the typical A-A-B-A 32 bar format shared by many other jazz tunes. The A section is made up of the ever popular I VI II V sequence, whereas the B section features a string of major II V Is moved down in maj3rd intervals (very much like John Coltrane's influential 'Giant Steps').

Chord And Scale Vocabulary

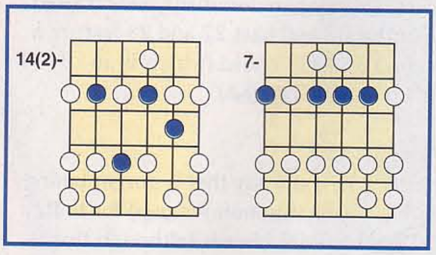
This tune is made up entirely of three chord types. As a convenient reference, I'm going to give you two forms of each chord type (that is, one with the root note on the 6th string and one with the root note on the 5th string) as well as giving you the scale shapes that are associated with each specific chord form.

Again for convenience, I'm going to treat every chord (and its associated scale) as though C was the root note. This will save me writing out endless lists of chord and scale formulae when working through this busy solo.

First, for all min7 chords we are going to use the dorian mode.

	C	E♭	G	B♭			
Cm7 –	1	♭3	5	♭7			

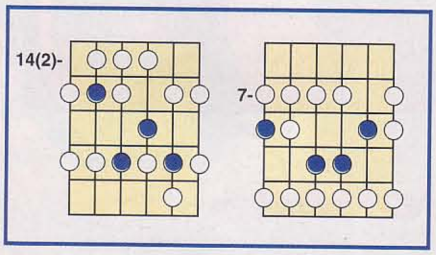
	C	D	E♭	F	G	A	B♭
C dorian –	1	2	♭3	4	5	6	♭7



Second, for all the maj7 chords we are going to use the major scale (and, please note, usually with particular reference to the maj7 arpeggio).

	C	E	G	B			
Cmaj7 –	1	3	5	7			

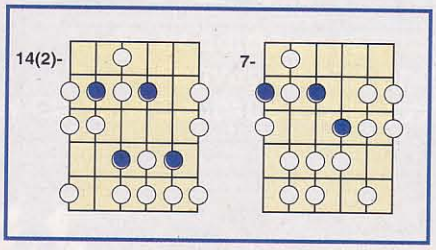
	C	D	E	F	G	A	B
C maj scale (ionian) –	1	2	3	4	5	6	7



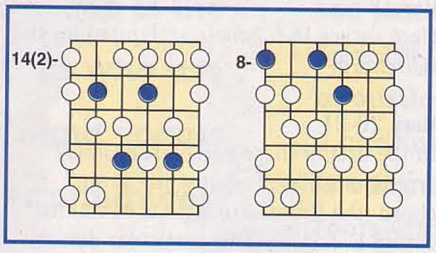
Finally, for altered dominant chords (that is, V chords) we are going to be using either the phrygian dominant scale, $^1/_2$/whole scale or superlocrian (all of which we have studied in previous Beyond Rock columns).

	C	E	G	B♭			
C7 –	1	3	5	♭7			

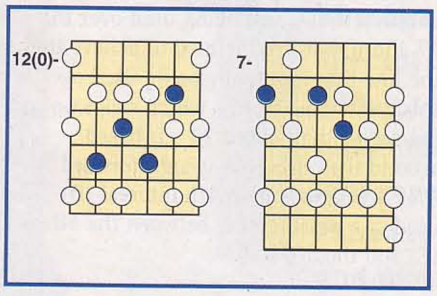
	C	D♭	E	F	G	A♭	B♭
C phrygian dominant –	1	♭2	3	4	5	♭6	♭7



	C	D♭	E♭	F♭	G♭	G	A	B♭
C$^1/_2$/whole scale –	1	♭2	#2	3	♭5	5	6	♭7
			(♭3)	(♭4)				



	C	D♭	E♭	F♭	G♭	A♭	B♭
C superlocrian –	1	♭2	#2	3	♭5	#5	b7
		(♭3)	(4)	(♭6)			



As the scale choice over the min7 and maj7 chords is so straightforward, I'm going to confine most of my analysis to the altered dominant chords used throughout the solo.

Remember, it's not enough to merely play through each scale: smooth logical connections should be made when soloing over each chord change (often by moving a semitone to the next new scale) and arpeggio tones are of paramount importance.

Non Scale Notes

Remember, any non scale notes (that is, chromatic notes) will be used as 'passing' tones. It's important that you are aware of both the existence and function of these particular notes when they occur (we've done enough work on chromaticism in the past for me not to have to point them out each time – although I probably will anyway!)

The Solo

Bars –1 to 0

These two bars contain a Jimmy Raney line that is loosely based around Gm7 to C7 to Fmaj7 (that is, a II V I). The total gap in the chords at this point (the band stops playing for these two bars) allows the soloist the freedom to infer any 'imaginary' chords he/she chooses.

Here, G dorian is used for the 'imaginary' Gm7 chord and C superlocrian is used over the imaginary C7 chord (the dead give-away is the presence of the D♭ min triad used a semitone up from the root of an altered dominant chord, which appears several times in this solo study. Take a look at bars 1, 10, 12 and 16).

Bars 1-4

Bar 1 consists of a chromatic approach to the 3rd note of Fmaj7 (an A note) via a G and G#.

D phrygian dominant scale is used for the D7. (F#dim7 is the 'actual' chord, but I've written all the implied chords in brackets. Here the F#dim7 is functioning as an inversion of D7♭9).

	F#	A	C	E♭
F#dim7 –	1	♭3	♭5	♭♭7

	(D)	F#	A	C	E♭
D7♭9 –	(1)	3	5	♭7	♭9

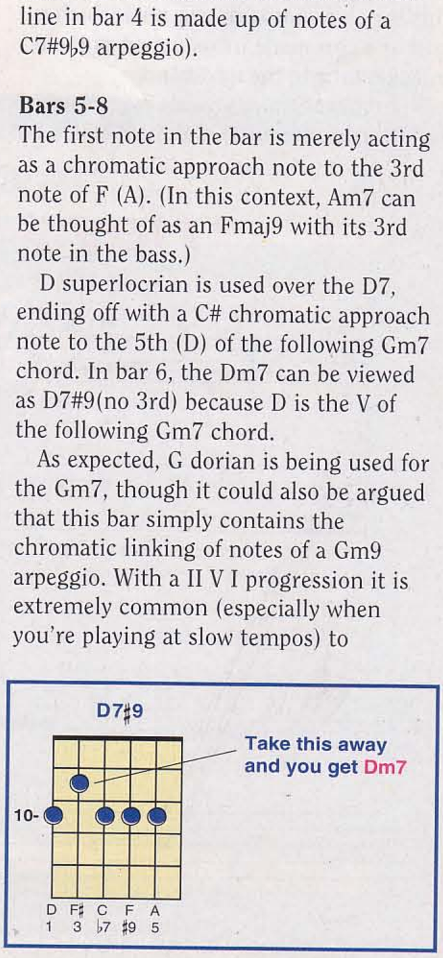
C $^1/_2$/whole scale is used for the C7 chord (although it could also be said that the line in bar 4 is made up of notes of a C7#9♭9 arpeggio).

Bars 5-8

The first note in the bar is merely acting as a chromatic approach note to the 3rd note of F (A). (In this context, Am7 can be thought of as an Fmaj9 with its 3rd note in the bass.)

D superlocrian is used over the D7, ending off with a C# chromatic approach note to the 5th (D) of the following Gm7 chord. In bar 6, the Dm7 can be viewed as D7#9(no 3rd) because D is the V of the following Gm7 chord.

As expected, G dorian is being used for the Gm7, though it could also be argued that this bar simply contains the chromatic linking of notes of a Gm9 arpeggio. With a II V I progression it is extremely common (especially when you're playing at slow tempos) to



continue playing as if still over the II chord for the first half of the bar that contains the V chord. In bar 8, it's not until the G# note that one could say that the line had deviated from G dorian to C altered (G# is the #5 interval of C7).

Bars 9-12
Towards the end of bar 9 we see an over-anticipation of the D7 chord in the following bar. Bar 10 contains a graphic example of how jazz players will often completely alter their perspective when playing over an altered dominant chord by thinking exclusively in terms of a minor a semitone above the root of the altered dominant chord.

Not only do we see a minor triad here, but also a definite reference to D♭ dorian. This takes the 'minor up a semitone' principle used over altered dominant chords into a different dimension altogether because when D♭ dorian is used against a C7 chord it produces a natural 7th (B♭) against the C7, yet it still works! In bar 9, we see a Gmin9 arpeggio motif set up which, again, is altered half way through the bar containing the C7 chord

Bars 13-17
In bar 13 a B♭ passing note is used between the G and A notes of F major. This bar also ends with a B♭ note which is used as a chromatic introduction of the B arpeggio tone in the next bar.

D phrygian dominant scale is used over the D7 and, once more, C dorian, which is used for the Cm7 (II) chord, is 'carried over' into the first half of the bar containing the F7 (that is, F superlocrian for the second half of the bar).

Bar 18
Here we see D♭ $^{1}/_{2}$/whole scale used for the D♭7 chord.

Bars 20-21
In the first of these two bars, a Gmaj7 arpeggio is played against the Emin7 chord (the Gmaj7 arpeggio is contained within E dorian). This particular device (using a maj7 arpeggio a ♭3rd up from the root of a min7 chord) appears about six times throughout the solo study when playing over m7 chords – see if you can spot all its appearances.

It could be argued that A phrygian dominant scale was being used over the A7 chord, but I'm inclined to believe that the line that is actually being used over this particular chord – which crops up in the second half of bar 20 – is based around the notes of a straightforward A7♭9 arpeggio, with a 4th interval (D) used as a passing note between the 5th (E) and the 3rd (C#).

Bars 22-23
In bar 22, A♭ dorian is used over both chords and so effectively the D♭7 is being treated like an inversion of an A♭min13 chord (A♭ dorian has the same notes as D♭ mixolydian). In bar 23, there are chromatic notes used as a bridge between the arpeggio tones B♭ (3rd) and the D♭ (5th) of the B♭ major scale.

Bar 24
Although again it could be said that G dorian is being used over both the Gmin7 and C7 chords throughout this bar (that is, the C7 is being ignored), the notes of a C7 arpeggio are being targeted within the scale over the C7 chord.

Bar 26-28
Here, D phrygian dominant scale is used over the D7 and bars 27 and 28 feature a Gmin9 an F#13 chord (which is an inversion of C7#9♭9♭5).

Bars 28-32
Again, you could say that A dorian (along with a C# passing note) is used for both the Am7 and D7 chords (although this particular line gives the impression that the soloist was thinking of D7(alt) to Gmin7 not B♭7 to Amin7). Likewise, a Gmin9 arpeggio (from within G dorian) is used for the Gmin7 and C7.

In the final two bars we see arpeggio notes of Fmaj7, D7#9♭9, Gmin7 and C7♭9 being used in correspondence to each relevant chord. ***GT***

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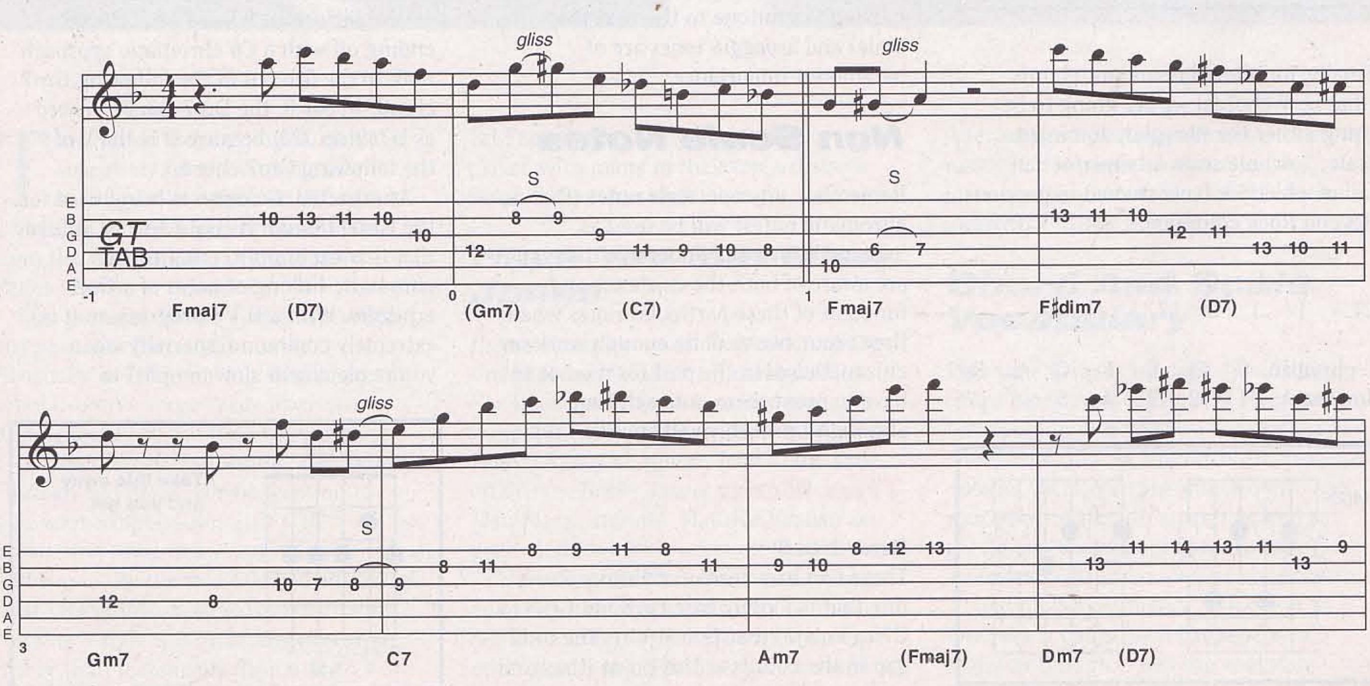
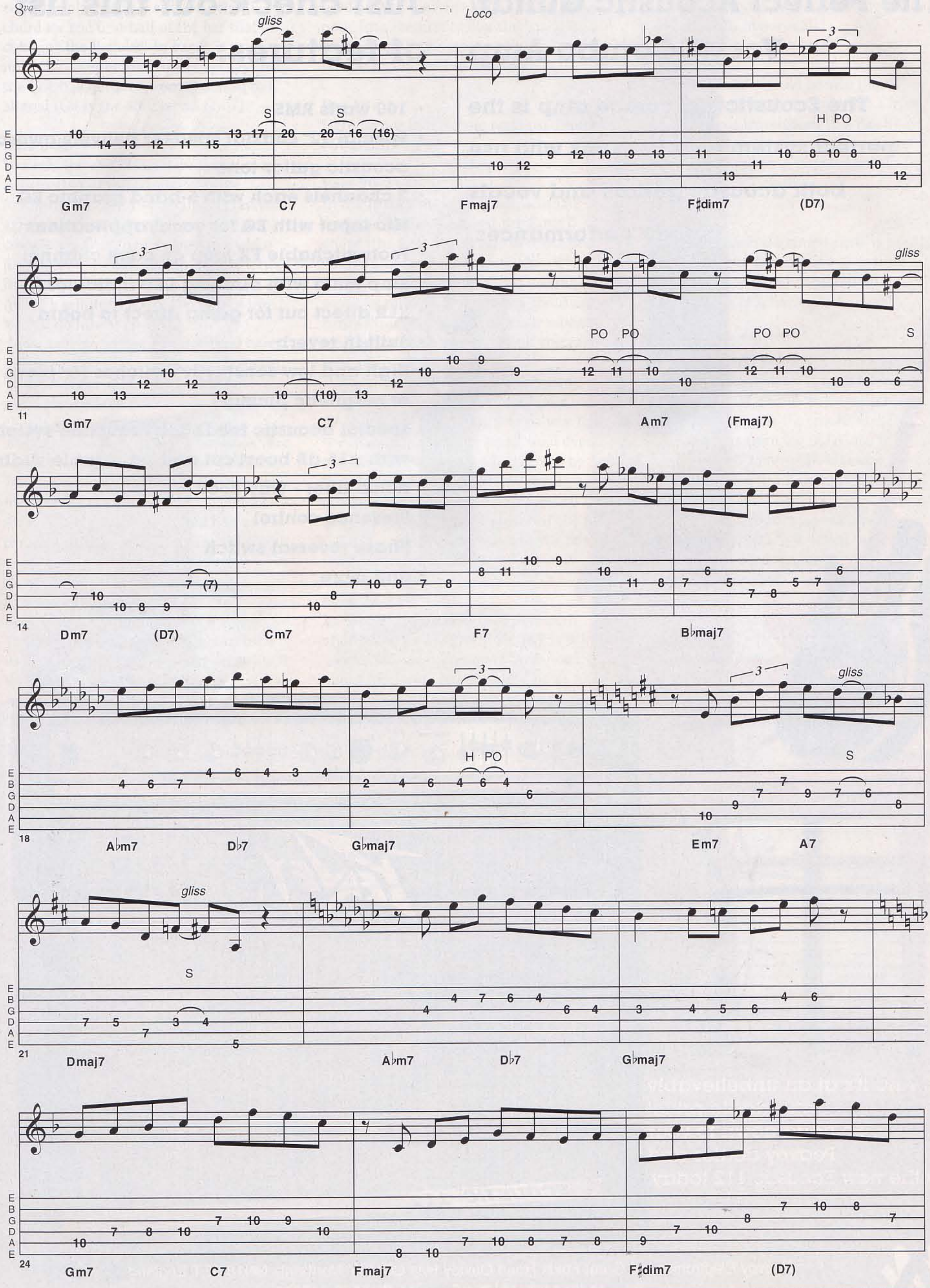
Have You Met Miss Jones



Rodgers and Hart – *Have You Met Miss Jones*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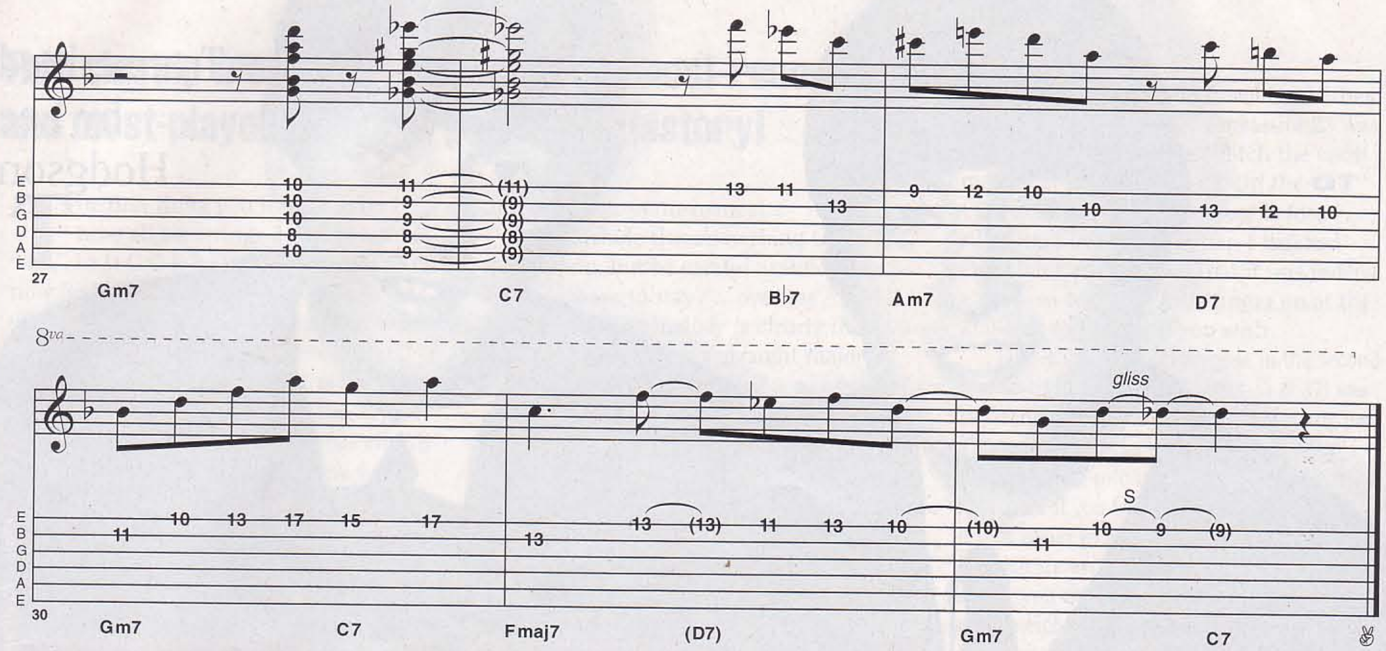
Em7
A7
Dmaj7
7
11
14
18
21
24
E B G D A E



Here's One I Made Earlier

Remember, understanding what's happening in a solo like this is one thing, but it is quite another to be able to use what you have learned spontaneously when improvising. You should aim to lift licks from a study like this so that you have something to 'pull out of the hat' when confronted by a particular chord (such as a min7) or particular chord sequence (such as a II V I) instead of leaving everything to divine inspiration. Next month we'll be looking at the rhythm accompaniment to this solo study. **GT**

Keyboard review

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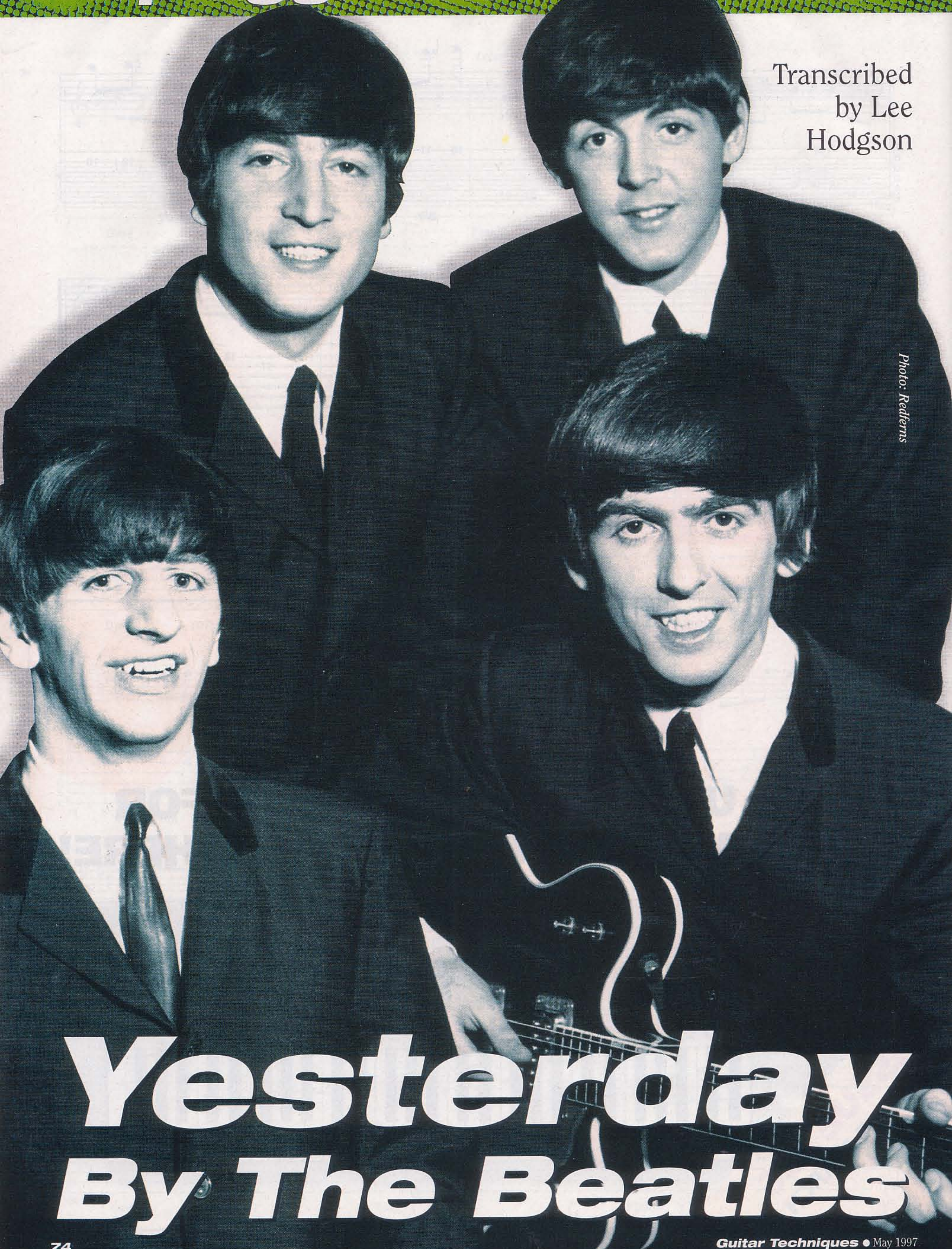
ISSUE 136 OUT 27 MARCH

CD track no 10



Transcribed by Lee Hodgson

Photo: Redferns

Yesterday By The Beatles

This classic from 1965 is one of the most-recorded and most-played songs in pop music history!

The first thing you'll need to do is tune all six strings down by a tone to D G C F A D (low to high). You'll now find yourself playing in G – which is why the notation and TAB read that way. (I've also supplied an extra chord chart showing the music at concert pitch.)

Fingerstyle is the order of the day. Initially I tried plucking the upper chords *en bloc*, and then I tried alternate finger brushes, but neither method really worked as I was recording the **GT** CD. Phil suggested all up finger brushes for the 'ching-ching-ching' part and the sound fell into place instantly!

Avoid curling the fingers too much, or there'll be too much 'nail'. Rather, maintain a fleshy tone by using mostly your fingerpads. Adopt a similar technique for thumb strokes on the bass strings and be careful not to overplay them. Practise until you achieve a good balance in terms of both volume and tone (bear in mind Paul McCartney's relaxed and definitive performance).

On the whole there's nothing too demanding, but be careful around the lyrics '...here to stay'/'...over me'/'...hide away' where the melody is clearly the fourth scale step and a straight major chord would clash with that – so observe the diad around the first beat of measure 7/29, which is an implied sus 4. The shown fingerings should help.

By the way, the vocal melody and string parts are creating much of the harmony in the song – the lads were used to arranging and structuring their instrumental parts especially for studio/recording work and I'm sure that, with his classical music background, George Martin's input must have been a significant factor on many occasions. The middle eight is particularly musical and, as in 'Eleanor Rigby' and a few other Beatles compositions, some classical moves were craftily slipped in (observe the contrary motion in bar 18/22).

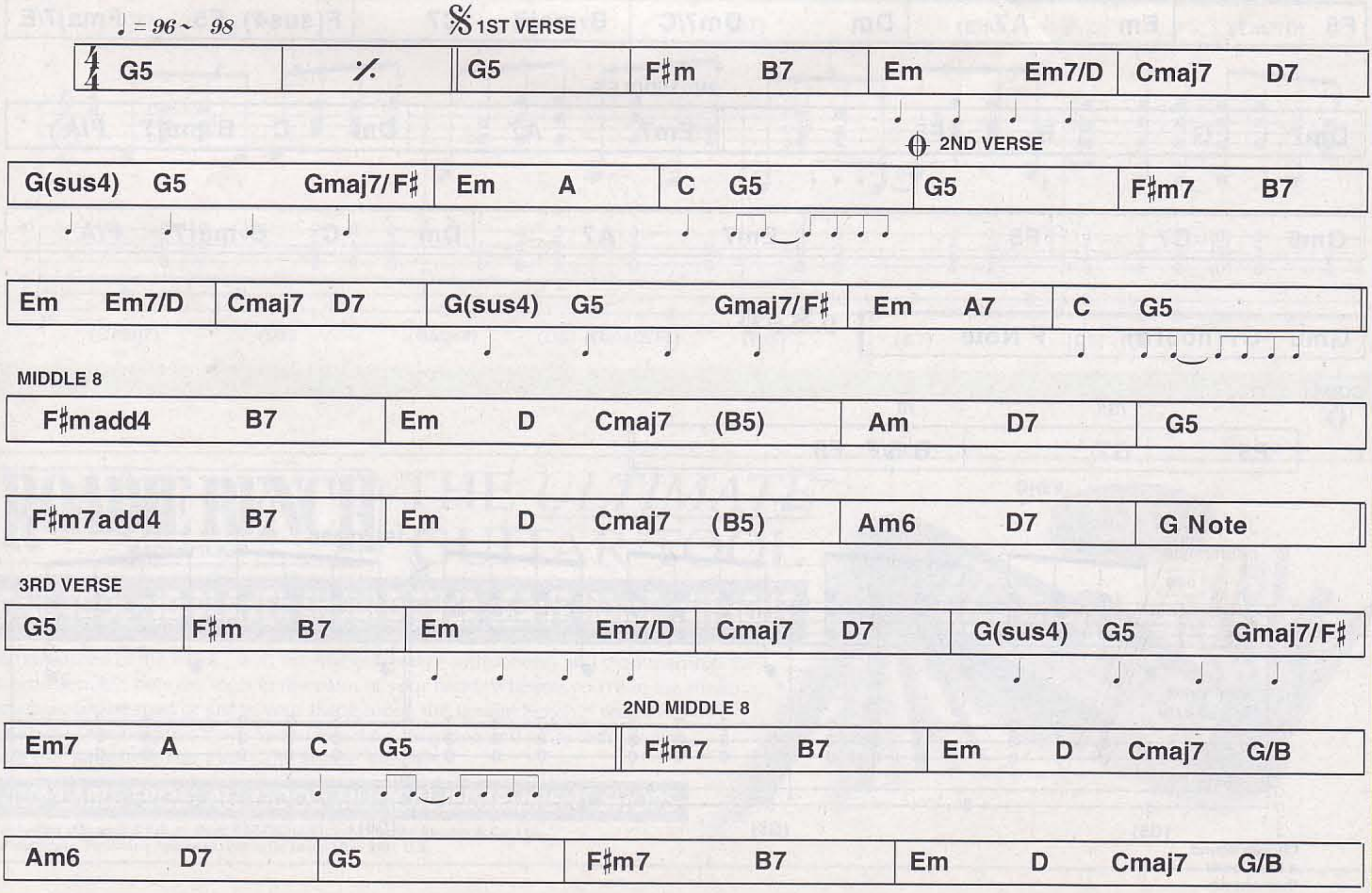
Incidentally, I couldn't decide whether that Am (concert Gm) in measure 23 was a m6 chord (in order to match the vocal melody at "now I long..."). On the **GT** CD I kept it straight, but just before I submitted the transcription I listened extra hard and realised that it was indeed a m6 – so add your little finger on at the 2nd fret, top string if you wish.

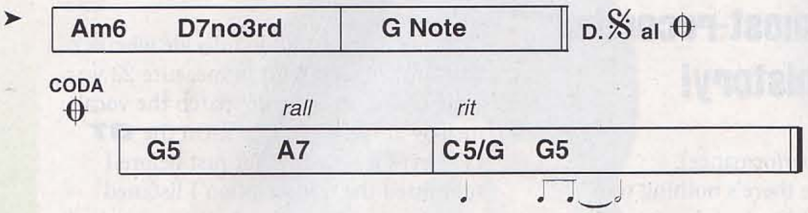
Something I did on purpose in the second middle eight (in both measures 33 & 37) was to arrange the guitar more like the string part. This is a little tricky to perform and yet if you're playing solo it makes for an interesting approach. If you follow my suggestion then it'll be easier to play the Am – D7 move at the location shown in the transcription, but of course you could simply play as in the first middle eight (bars 17-24) which is what Sir Paul pretty much did.

On a technical note, remember that *rall* means slow down gradually (as in the penultimate measure) while *rit* means slow down suddenly or hold back (as near the very end here) – on the **GT** CD we made that fairly subtle. Also note the panning in the mix: guitar mostly left and strings pretty much on the right. **GT**

CHORD CHART & ARRANGEMENT (1)

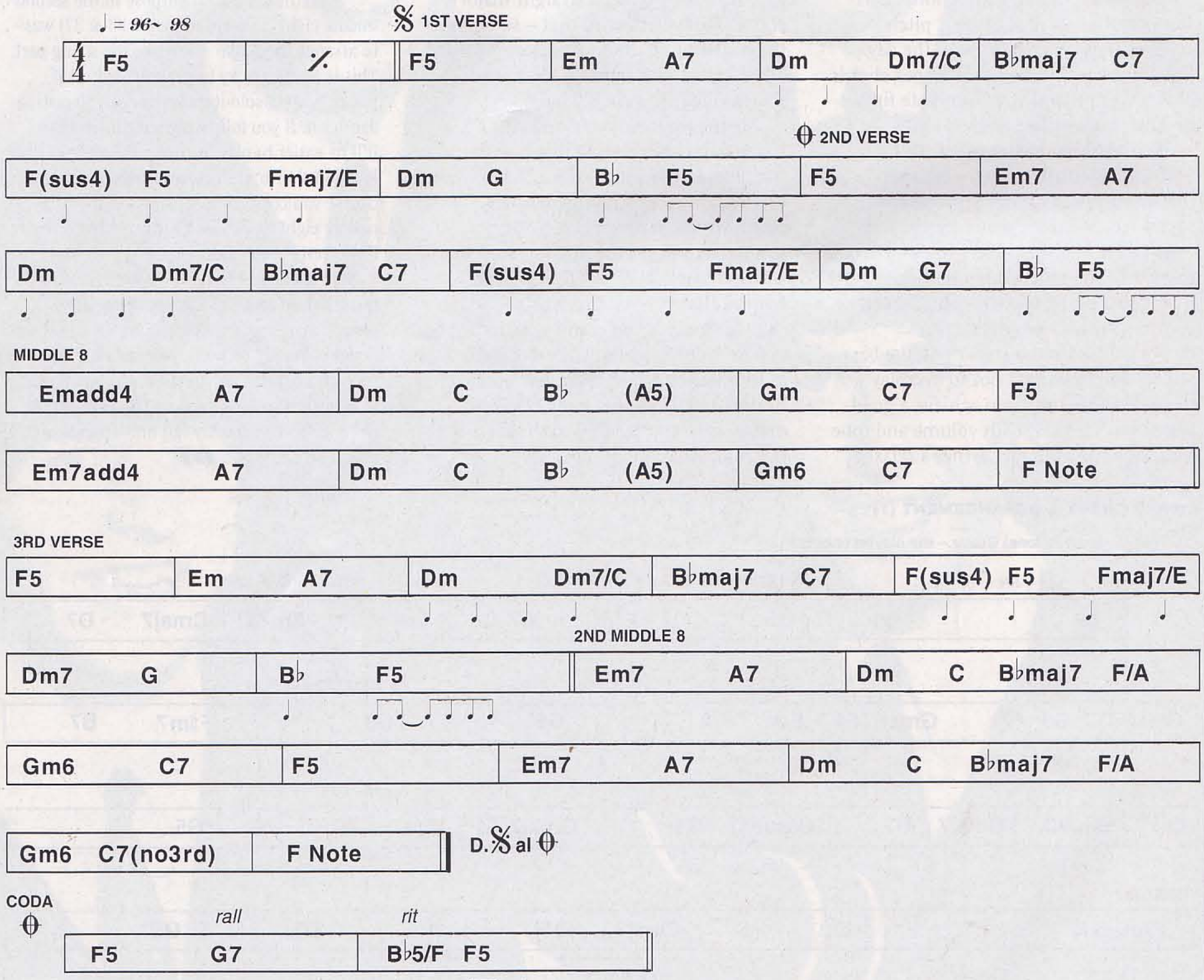
(1) For Detuned (a tone) Guitar – the played chords:

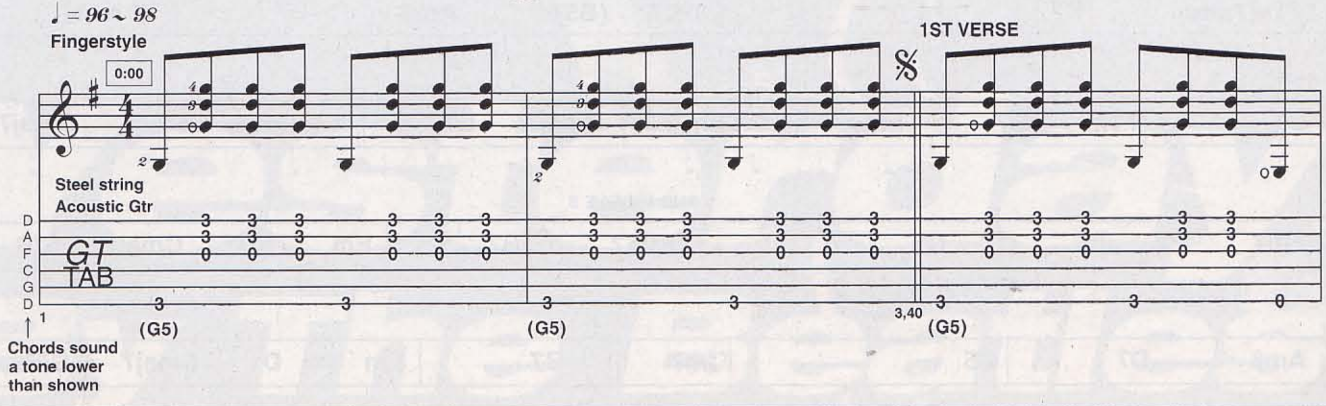

♩ = 96 ~ 98
𝄋 1ST VERSE
4/4 G5 | ⁒ | G5 | F♯m B7 | Em Em7/D | Cmaj7 D7
𝄌 2ND VERSE
G(sus4) G5 Gmaj7/F♯ | Em A | C G5 | G5 | F♯m7 B7
Em Em7/D | Cmaj7 D7 | G(sus4) G5 Gmaj7/F♯ | Em A7 | C G5
MIDDLE 8
F♯madd4 B7 | Em D Cmaj7 (B5) | Am D7 | G5
F♯m7add4 B7 | Em D Cmaj7 (B5) | Am6 D7 | G Note
3RD VERSE
G5 | F♯m B7 | Em Em7/D | Cmaj7 D7 | G(sus4) G5 Gmaj7/F♯
2ND MIDDLE 8
Em7 A | C G5 | F♯m7 B7 | Em D Cmaj7 G/B
Am6 D7 | G5 | F♯m7 B7 | Em D Cmaj7 G/B

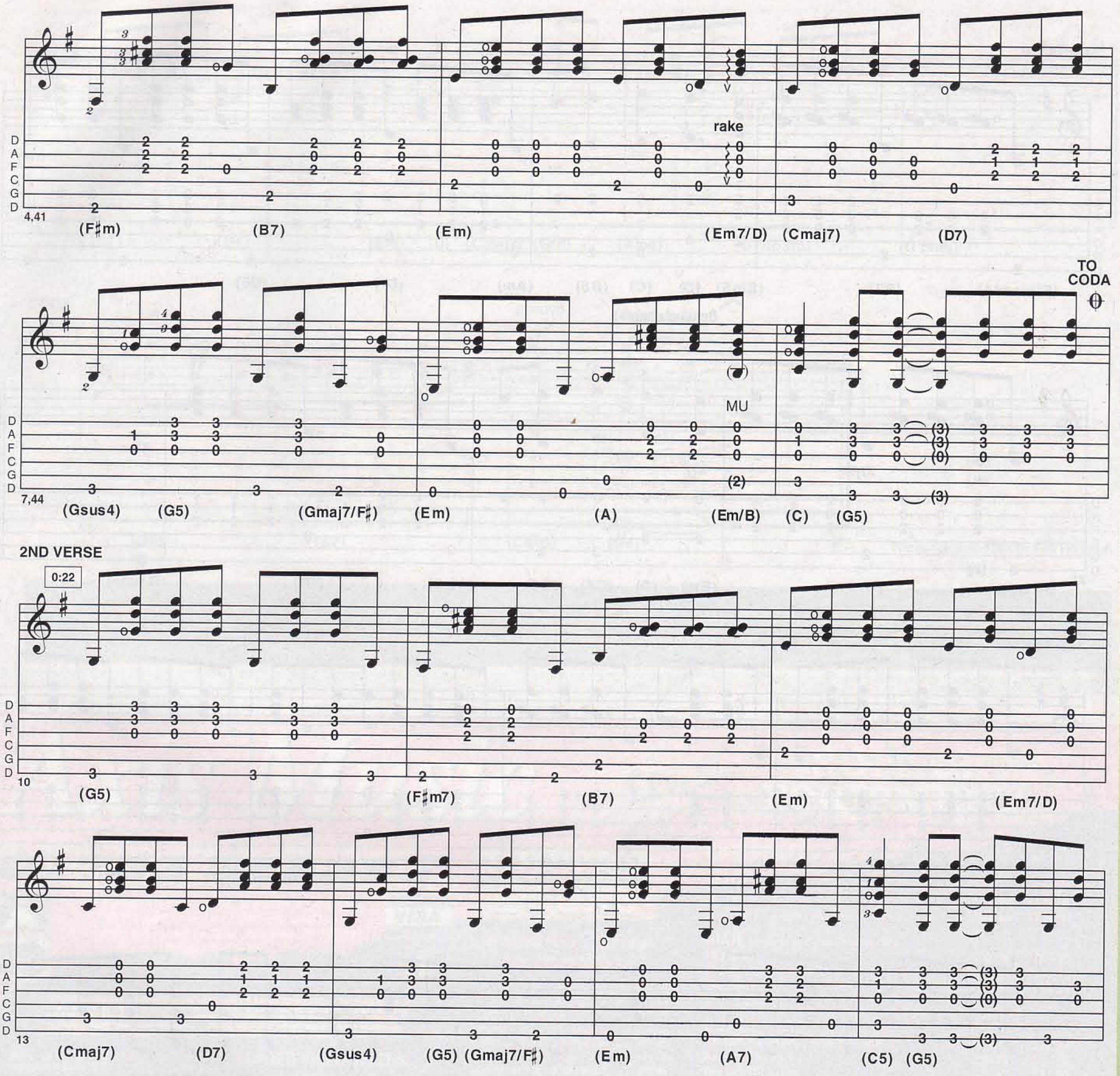

Am6
D7no3rd
G Note
D.𝄋 al 𝄌
CODA
𝄌
rall
rit
G5
A7
C5/G
G5

CHORD CHART & ARRANGEMENT (2)

(2) In concert pitch - the sounded chords:


♩ = 96~ 98
𝄋 1ST VERSE
F5
F5
Em
A7
Dm
Dm7/C
B♭maj7
C7
𝄌 2ND VERSE
F(sus4)
F5
Fmaj7/E
Dm
G
B♭
F5
F5
Em7
A7
Dm
Dm7/C
B♭maj7
C7
F(sus4)
F5
Fmaj7/E
Dm
G7
B♭
F5
MIDDLE 8
Emadd4
A7
Dm
C
B♭
(A5)
Gm
C7
F5
Em7add4
A7
Dm
C
B♭
(A5)
Gm6
C7
F Note
3RD VERSE
F5
Em
A7
Dm
Dm7/C
B♭maj7
C7
F(sus4)
F5
Fmaj7/E
2ND MIDDLE 8
Dm7
G
B♭
F5
Em7
A7
Dm
C
B♭maj7
F/A
Gm6
C7
F5
Em7
A7
Dm
C
B♭maj7
F/A
Gm6
C7(no3rd)
F Note
D.𝄋 al 𝄌
CODA
𝄌
rall
rit
F5
G7
B♭5/F
F5


♩ = 96 ~ 98
Fingerstyle
0:00
1ST VERSE
𝄋
Steel string
Acoustic Gtr
D
A
F
C
G
D
GT
TAB
(G5)
(G5)
3,40
(G5)
Chords sound
a tone lower
than shown


(F♯m)
(B7)
(Em)
rake
(Em7/D)
(Cmaj7)
(D7)
TO CODA
(Gsus4)
(G5)
(Gmaj7/F♯)
(Em)
(A)
MU
(Em/B)
(C)
(G5)
2ND VERSE
0:22
(G5)
(F♯m7)
(B7)
(Em)
(Em7/D)
(Cmaj7)
(D7)
(Gsus4)
(G5)
(Gmaj7/F♯)
(Em)
(A7)
(C5)
(G5)

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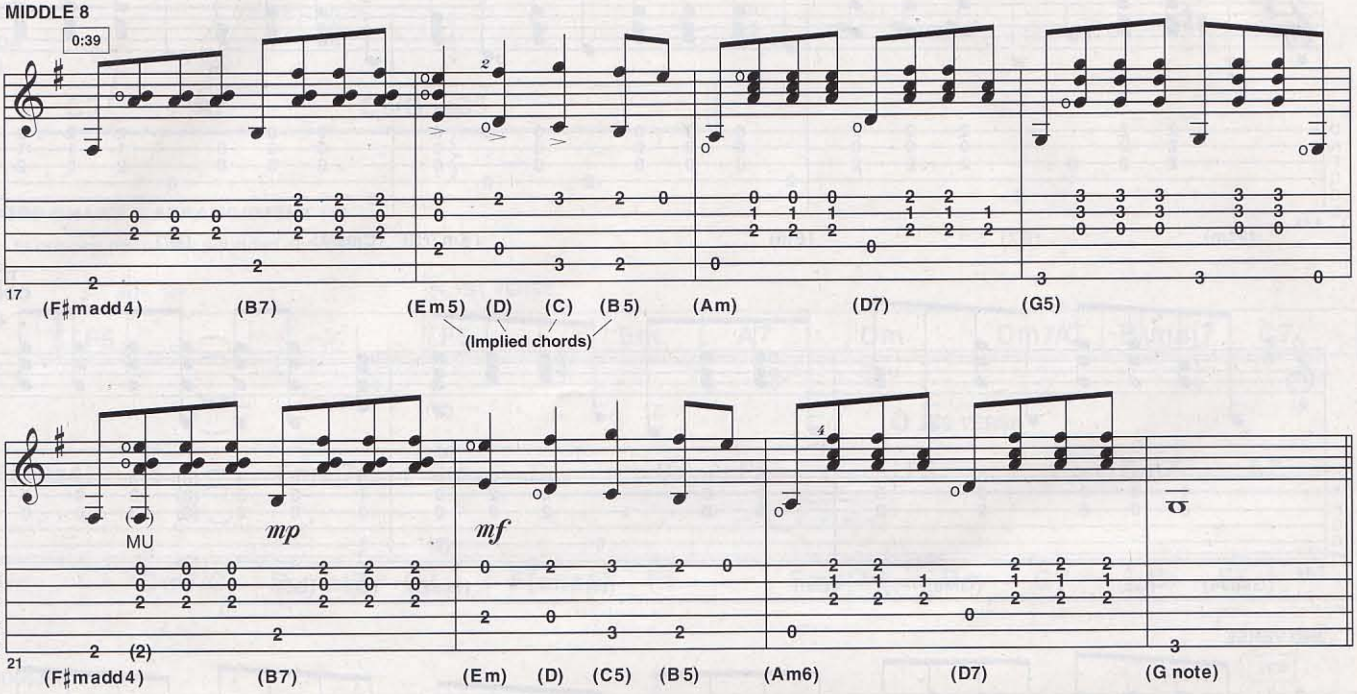
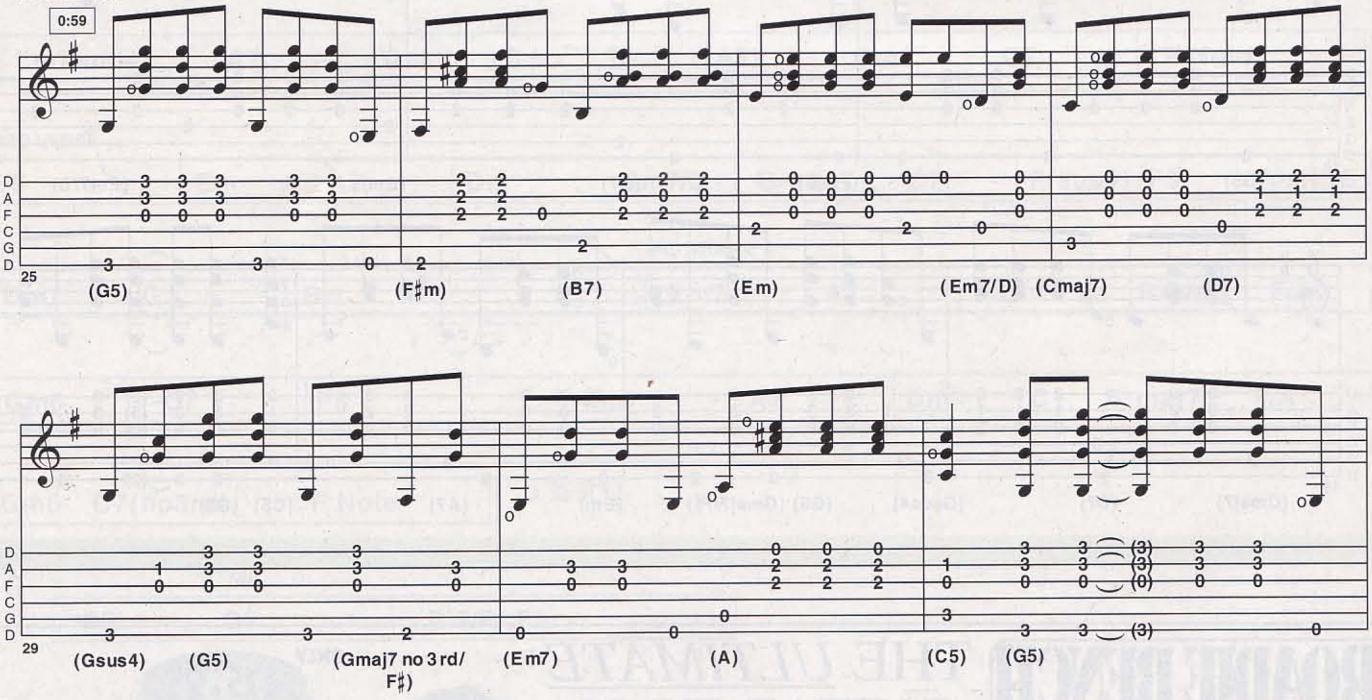
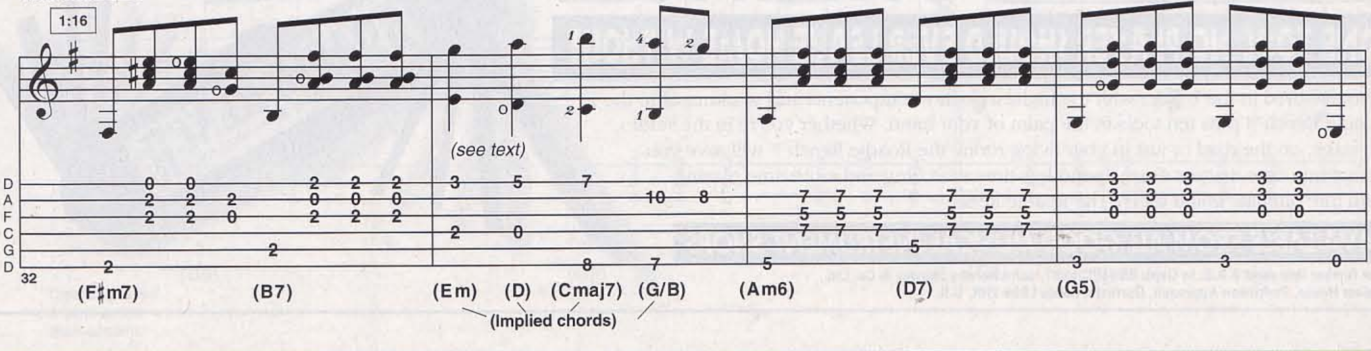
MIDDLE 8

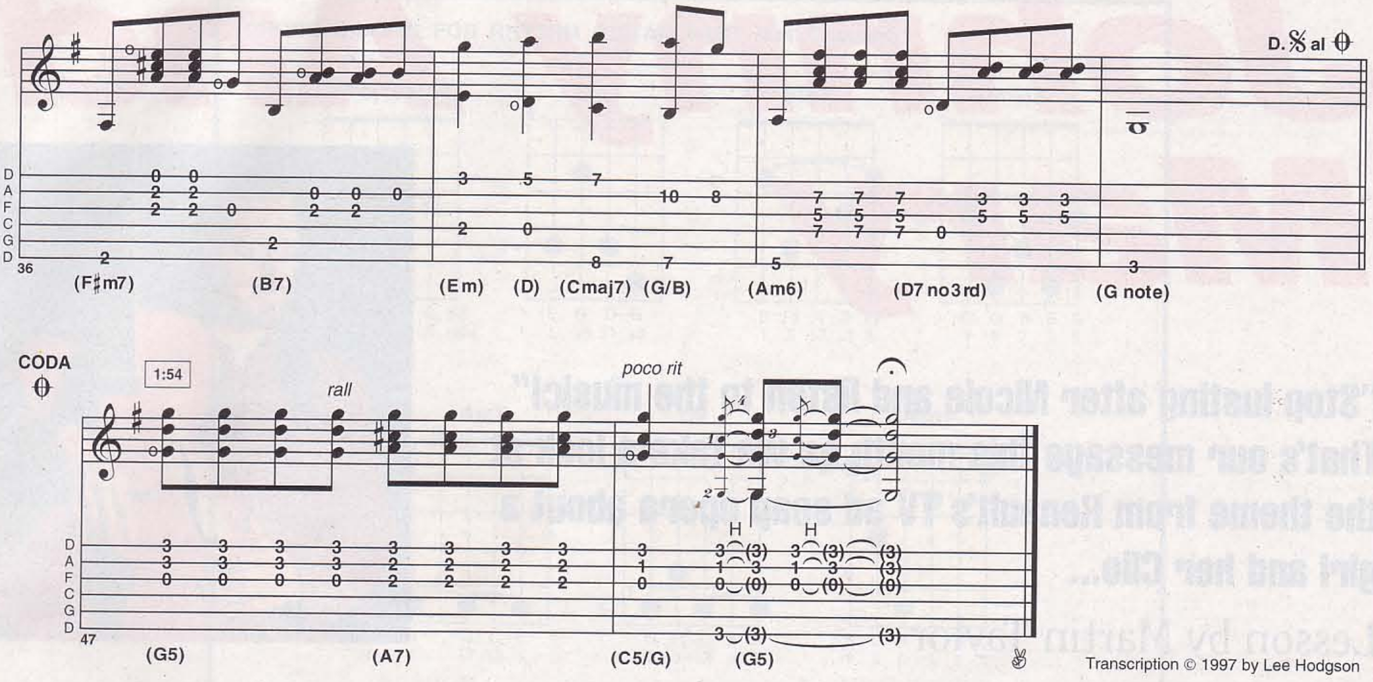

0:39
17
(F♯madd4)
(B7)
(Em5)
(D)
(C)
(B5)
(Implied chords)
(Am)
(D7)
(G5)
21
MU
mp
mf
(F♯madd4)
(B7)
(Em)
(D)
(C5)
(B5)
(Am6)
(D7)
(G note)

3RD VERSE


0:59
25
(G5)
(F♯m)
(B7)
(Em)
(Em7/D)
(Cmaj7)
(D7)
29
(Gsus4)
(G5)
(Gmaj7 no 3rd/ F♯)
(Em7)
(A)
(C5)
(G5)

2ND MIDDLE 8


1:16
32
(see text)
(F♯m7)
(B7)
(Em)
(D)
(Cmaj7)
(G/B)
(Implied chords)
(Am6)
(D7)
(G5)



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NEW COLUMN!

Taylor Made

CD track no 15

Johnny And Mary

"Stop lusting after Nicole and listen to the music!" That's our message this month as we take a look at the theme from Renault's TV ad soap opera about a girl and her Clio...

Lesson by Martin Taylor

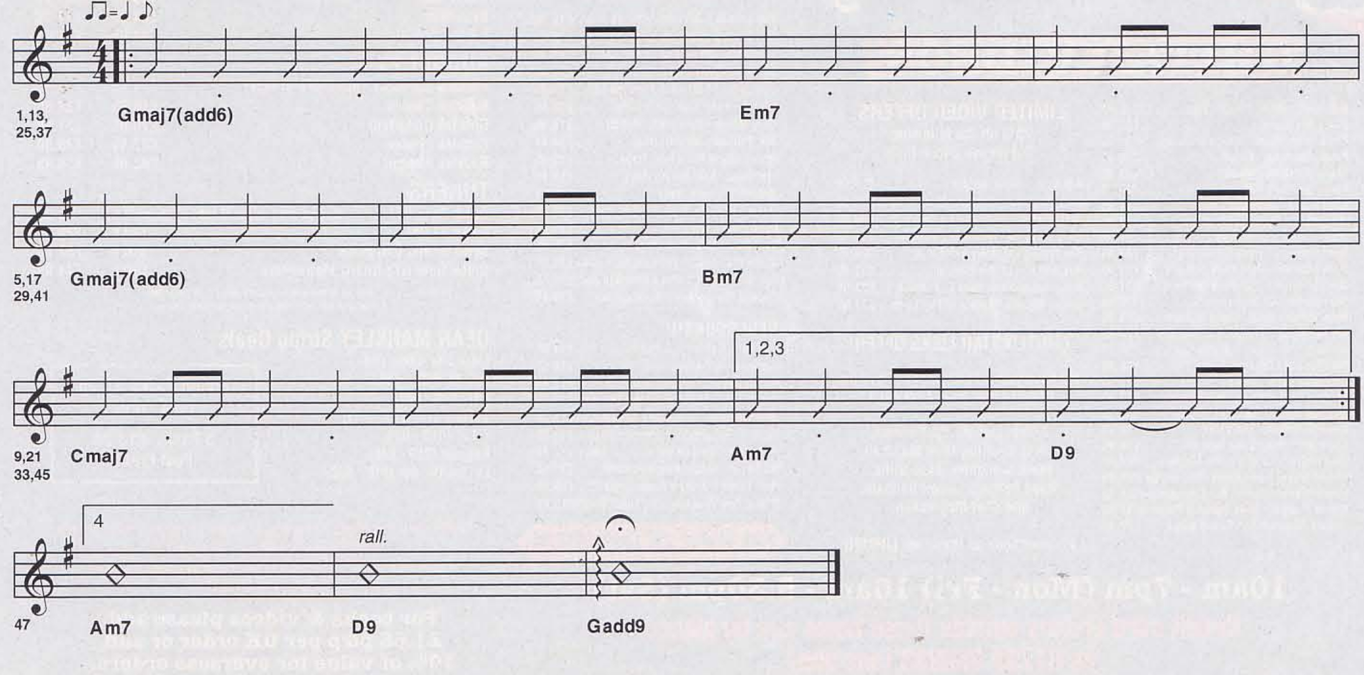
Hello, and welcome to *Taylor Made*! For the next couple of months, we will be looking at the music I recorded for the Renault Clio adverts on TV. This month, we'll be looking at the melody and chord arrangement; next month we'll be adding some embellishments to the melody; and finally we'll take a look at a full-blown solo over the changes.

'Johnny And Mary' is not a difficult tune to play; it benefits from the fact that it can be played in one place on the fingerboard and uses a straightforward G major scale throughout. So everything you need is to be found at the seventh position on the guitar. But before we start, let's take a look at the chord arrangement.

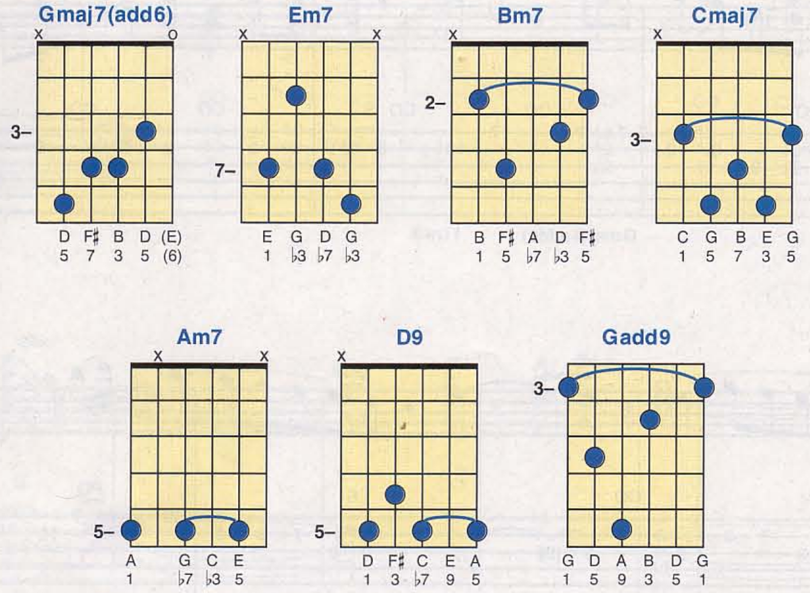
Johnny And Mary Words and Music by Robert Palmer. © 1980 Bungalow Music BV. Administered worldwide by Ackee Music Incorporated. Island Music Ltd, 47 British Grove, London W4. Used by permissin of Music Sales Ltd. All rights reserved. International copyright secured.

Johnny And Mary

RHYTHM GUITAR PART (Left Channel)



CHORD SHAPES FOR RHYTHM GUITAR PART (Left Channel)



The song comprises a repetitive 12 bar sequence with no chorus. Funnily enough, this is a common structure for the blues.

The melody is not too awkward to get under the fingers, either. If it gives you any trouble, just take it a couple of bars at a time and work through it slowly and methodically.

Apart from learning to play the tune, you may be interested to know how I came to record it in the first place. I got a phone call from Carl Jenkins (who, with Mike Ratlidge, used to be in the band Soft Machine, but now runs a TV commercial company) and he asked me to play on a TV commercial for Renault. He asked me if I could play 'Johnny And Mary' in the style of Django Reinhardt – he thought of me because of my connection with Stephane [*Grappelli*] – so I said that I couldn't really play like Django; I can do things a little bit in that style, but I can't play like that. He said that was okay because they were after a feel more than anything, and so I flew down to London for the day (*Martin lives in Scotland – Ed*) and did the job. It was a very quick session – I think I was only in the studio for about 20 minutes!

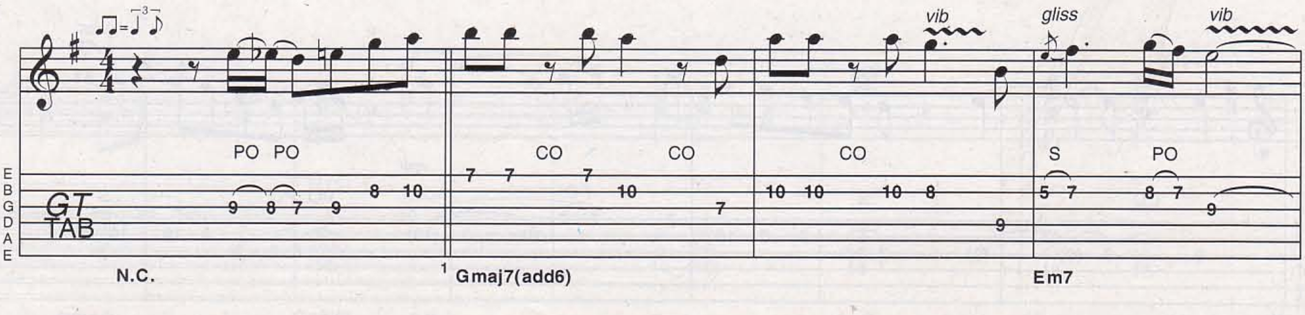
I played very much in my own style, which was important to me – but I hope was able to capture some of the spirit of Django's style at the same time.

The ad became really good and ran to quite a few 'sequels' and so eventually I went back and did a couple more versions of the tune which were used later on. In fact, we started playing 'Johnny And Mary' live with my band Spirit Of Django because of the TV ad's impact. It's funny, because many times people have come up to me at the end of gigs and said: 'I don't really like jazz – but I like that.' I wonder what they think jazz is! **GT**

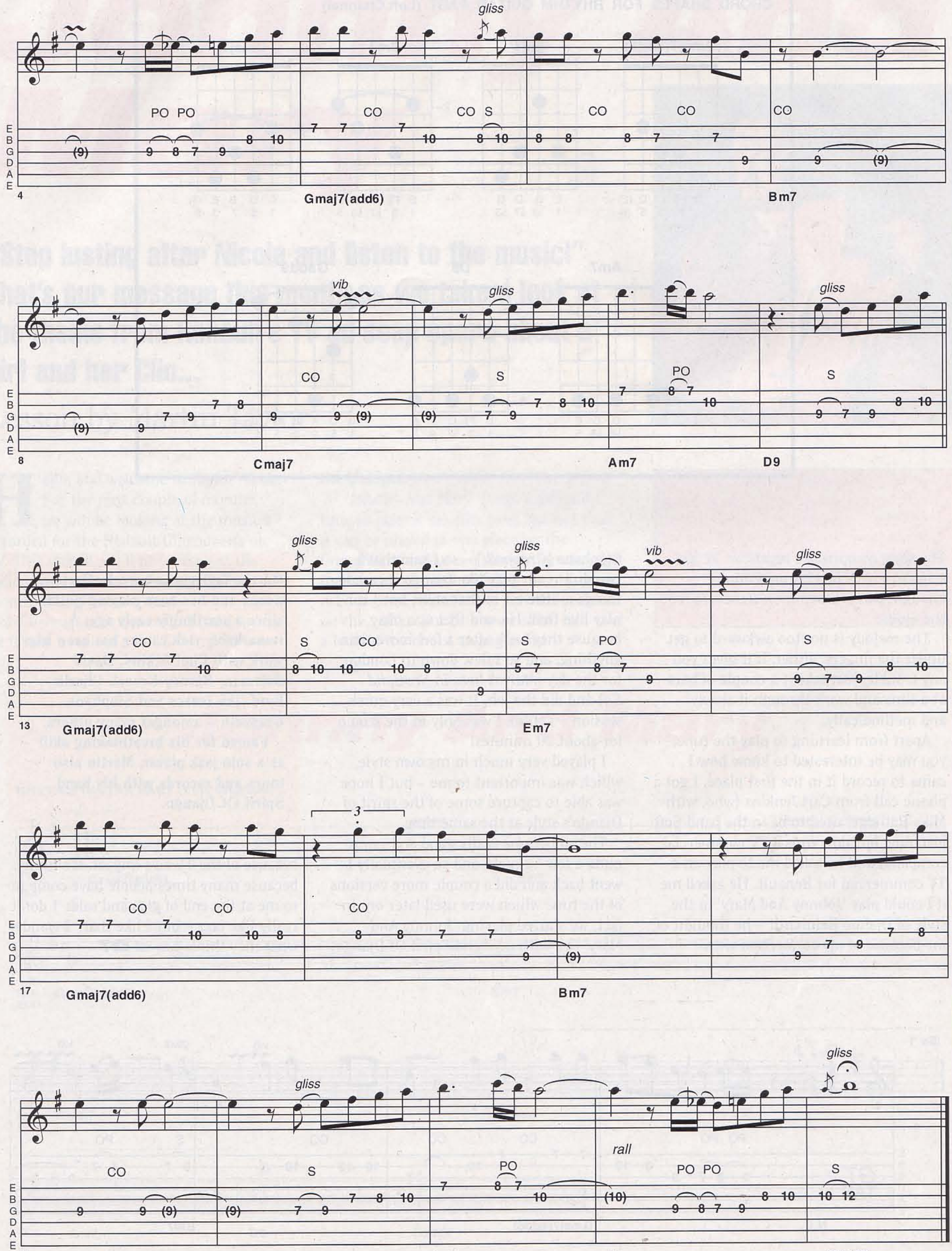
Martin Taylor was born in Harlow, Essex and has been playing guitar since a startlingly early age. A remarkably rich career has seen him work with Chet Atkins, David Grisman, Barney Kessel, Charlie Byrd, Ike Isaacs and Stephane Grappelli – amongst many others.

Famed for his breathtaking skill as a solo jazz player, Martin also tours and records with his band Spirit Of Django.

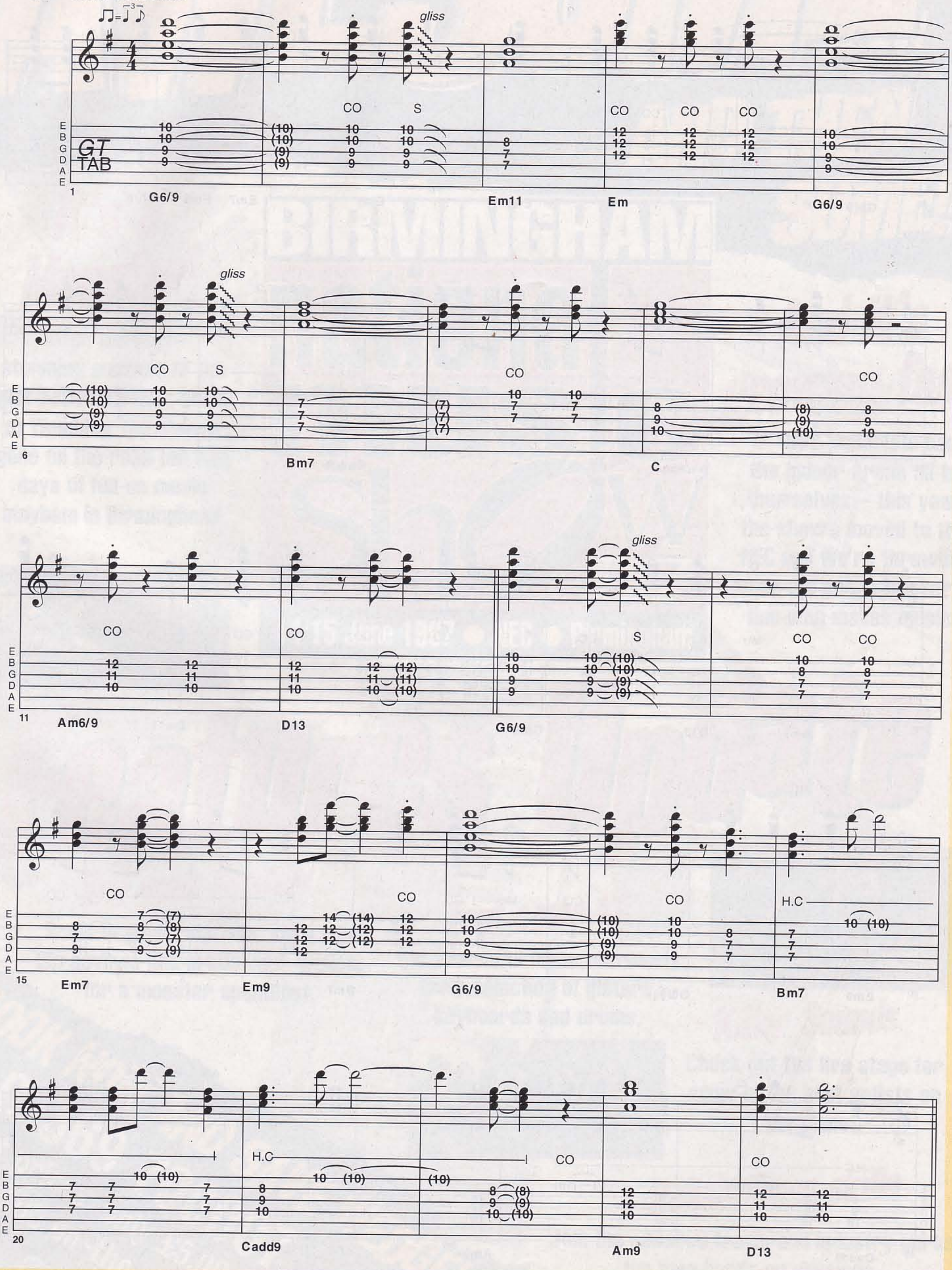
Ex 1

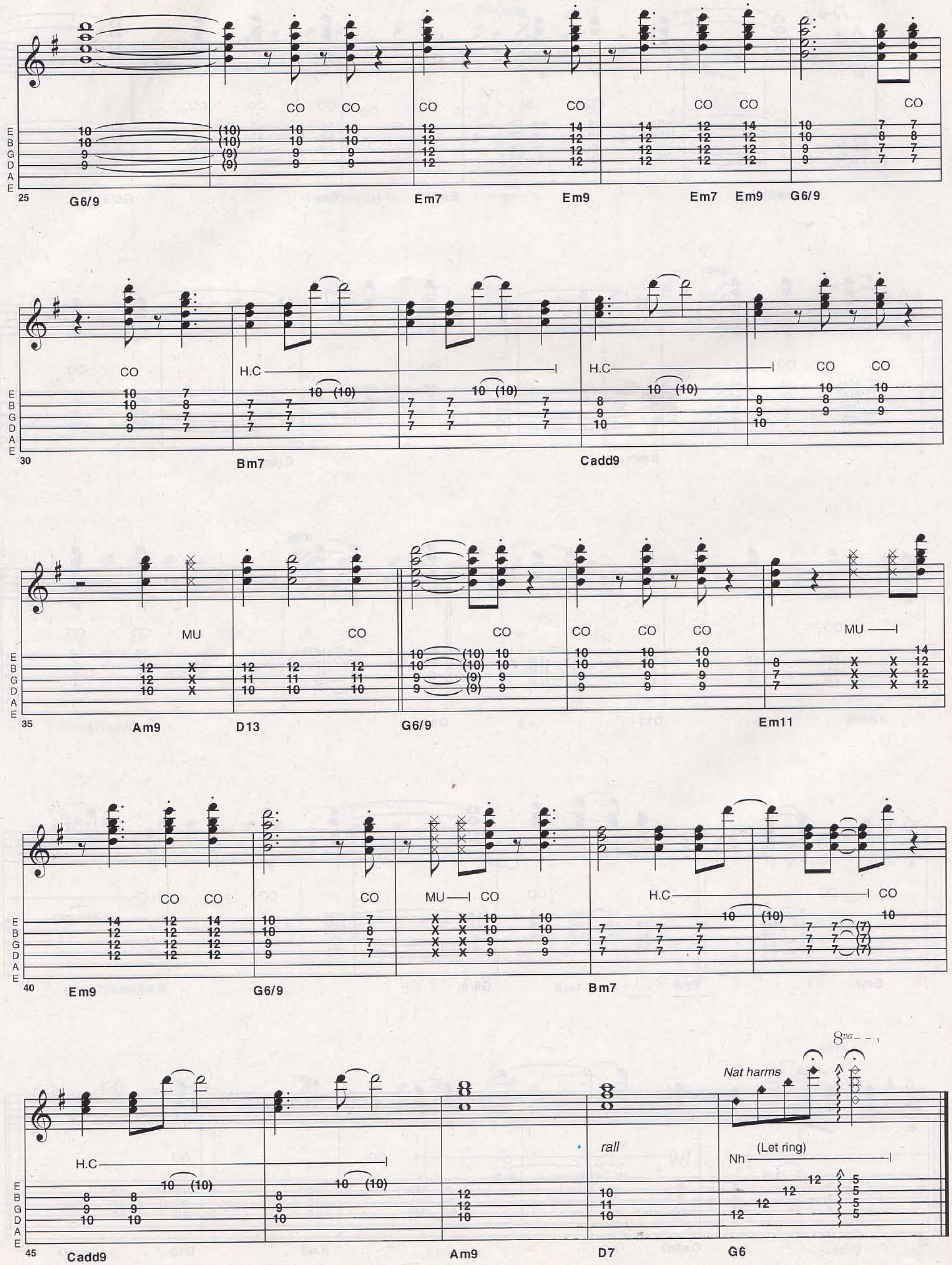


Martin Taylor – *Johnny And Mary*


gliss
vib
rall
PO
CO
S
E B G D A E
4
Gmaj7(add6)
Bm7
8
Cmaj7
Am7
D9
13
Gmaj7(add6)
Em7
17
Gmaj7(add6)
Bm7
3
21
Cmaj7
Am7
D9
Gadd9

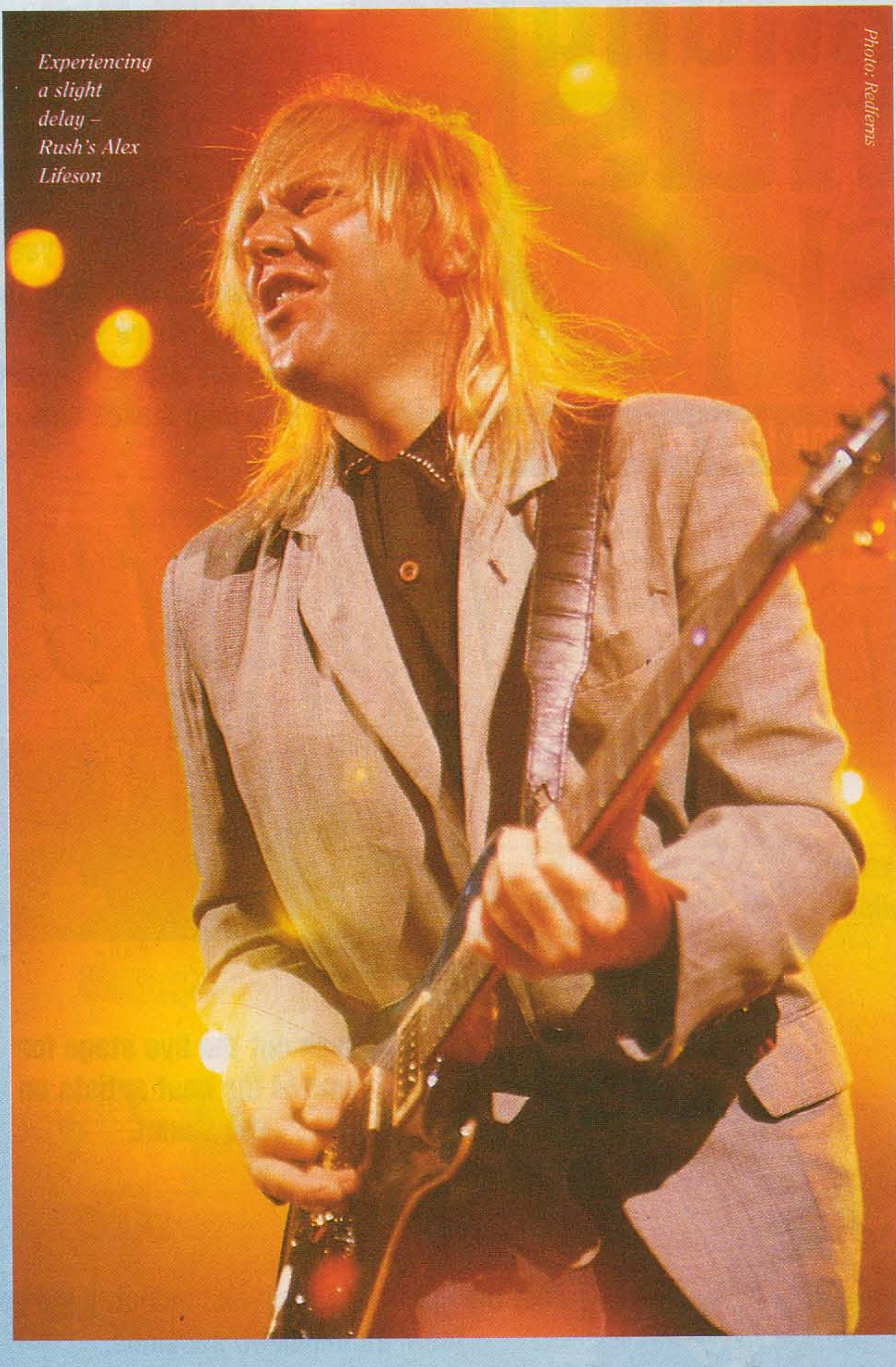
Ex 2 COMPING IDEAS


GT TAB
gliss
CO
S
H.C
G6/9
Em11
Em
G6/9
Bm7
C
Am6/9
D13
G6/9
Em7
Em9
G6/9
Bm7
Cadd9
Am9
D13


25
G6/9
CO
Em7
Em9
Em7
Em9
G6/9
30
CO
H.C
Bm7
Cadd9
35
MU
Am9
D13
G6/9
Em11
40
Em9
G6/9
MU
Bm7
45
Cadd9
Am9
D7
rall
Nat harms
8va
Nh
(Let ring)
G6

FX Facts
Part I

Wizz! Bang! Whoosh! Roar! Gareth Smith takes a look at special effects for guitarists



Experiencing a slight delay – Rush's Alex Lifeson

Photo: Redferns

It is a certainty that at one time or another all guitarists have used effects pedals or multi-effects processors to alter or colour their sound. Many of you will no doubt also have the odd effects pedal packed away somewhere that you used once or twice but just couldn't get to grips with and adandoned to the dark depths of your wardrobe.

Effects can be as much of a hindrance as a help, and Part One of this article is designed to clarify the use of some of the most common units and point out some examples of them in use.

Distortion

Distortion pedals or 'fuzz boxes' are perhaps the most common pedal effect available. There are numerous variations on the one main theme. Whether the pedal is called 'grunge', 'thrash' or 'metal' they are essentially all common or garden distortion boxes with a few subtle refinements. This type of pedal is easy to use and produces drastic alterations to the overall guitar sound, but successfully combining this effect with your guitar-to-amp sound may take some work and a lot of patience.

A few pointers on distortion pedals: unless you want to lose all remnants of the chords and notes you are playing, it is generally not a good idea to use a distortion effect when your amp is already overdriving at a high level. The two different sets of frequencies provided by the amp and pedal have a tendency to clash and create nothing short of a gawd-awful sound.

Second, distortion is not the same as overdrive. On the surface they may produce a similar sound, but an overdrive effect is likely to produce much less distortion and fizz. You have been warned!

Chorus

Imagine playing in a cathedral, the sound swirling around you producing a tone with an incredible bell-like clarity to it. Lost? And well you might be! Chorus is an effect that is wonderful to use, but it's nigh on impossible to describe.

Technically, a chorus unit creates a slight, controllable deviation in pitch which, when fed back to the original signal, creates the illusion that two instruments are playing at once. But the fun doesn't stop there; the new signal can be modulated against the guitar's to simulate a 'sweeping' effect – like I said, you have to hear it!

A typical chorus pedal usually has two controls – 'rate' and 'depth'. The rate control determines the intensity of the effect, while the depth determines the sweep speed.

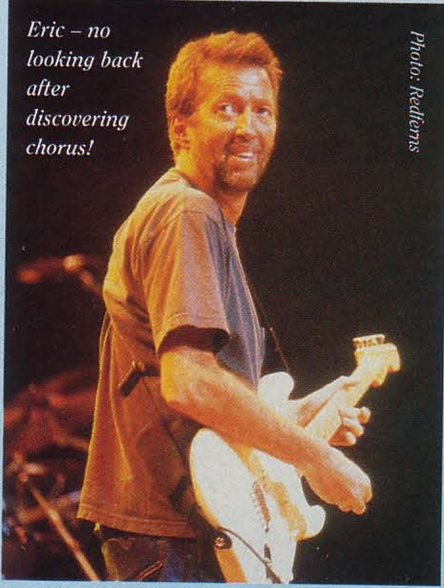
Chorus can be used well in conjunction with other effects, but the best results are often achieved when used subtly. For years Eric Clapton used a single Boss Chorus unit to add some extra depth to his lead tone. To try this technique, set up a suitable lead tone (an overdriven amp sound or a distorted tone courtesy of a pedal) and then add the chorus effect to it. You should be able to hear a little extra depth and warmth.

Flangers and Phasers

Flange and phase effects share many similarities to the chorus unit, but they produce a more extreme effect. Flanging evolved through recording techniques in the 60s. An identical signal was recorded simultaneously on two tape machines and then played back with one of the machines running slightly slow – usually because the engineer was pressing a finger on the flange (outer rim) of the tape spool. The resulting phase cancellation created a 'whooshing' sound.

Catch this, trivia fans: it is generally agreed that the first use of the effect was during the slower/bridge section of the Small Faces' hit 'Itchycoo Park'.

Many modern guitarists use flanging to give their sound a slow, continuous sweep and thus provide subtle accent and tone differences throughout a lead passage. Just as with the use of chorus, the old adage 'less is more' applies.



Eric – no looking back after discovering chorus!

Photo: Redferns

Perhaps one of the most recognisable use of flanging in rock guitar is Edward Van Halen's intro to 'Ain't Talkin' Bout Love' (which was recently remixed as 'Ain't Talkin' Bout Dub'). Here Eddie uses a medium sweep that creates a drastic effect to the opening riff.

Delay

In essence, for 'delay' read 'echo' since a delay unit will create an echo of the note or chord you are playing, and will do it at any rate you like.

The controls on a typical delay are usually 'delay time', 'feedback' and 'effect level'. The delay time determines the speed of the delay (long or short); feedback allows for control over the number of repeats; while the effect level gives the player choice over how much the delay effect should be mixed back with the original sound. There are no hard and fast rules of how a delay unit should be used, so the opportunities are endless.

For examples of just how effectively delay can be used, listen to players like Andy Summers, Alex Lifeson, Vai, Satriani, Steve Hillage, Brian May and almost every heavy rock guitarist.

Andy Summers usually uses delay with chorus to create wonderfully crisp and ringing delayed phrases, while heavy rock guitarists often add a hint of delay to their lead passages for extra depth.

Alex Lifeson uses a smattering of delay throughout in the intro to '2112', which is probably still his most well-known use of the effect.

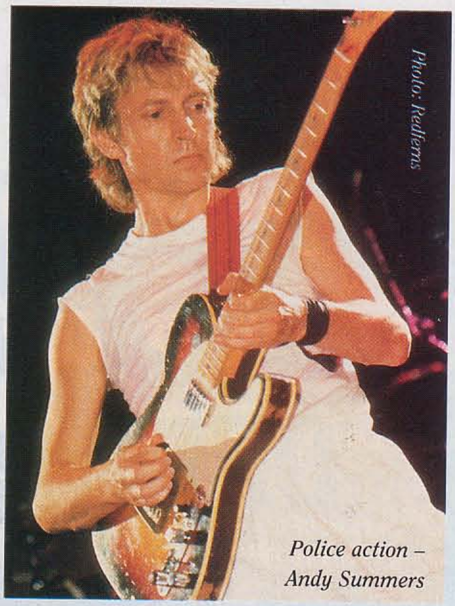
For a quite different (and more complicated) use of this effect, listen to Ed Wynne's intro to 'Dissolution' from the Ozric Tentacles' album *Pungent Effulgent*. It's a mystical, armchair space ride into the unknown. Ahem!

And more...

So far we have covered the more common effects, but enter your local music shop and you will see that there is a far greater range than we have covered. These include compressors, which control the dynamic range of your guitar, tightening up rhythm passages and sometimes enhancing sustain for solos; and noise gates, which cut out any unwanted hiss and other extraneous noise and can be particularly good if you are using a number of footpedals, since excessive levels of hiss can be generated by a combination of several effects.

Wah-Wah

The last effect for this month is my favourite effect and probably the simplest. In essence, a wah-wah is just an active tone pot with a treble boost, controlled by a pedal.



Police action – Andy Summers

Photo: Redferns

The trick to making it sound effective comes through practice and a steady foot. This simple effect can make the dullest of passages sound fantastic.

Sometimes players make use of a wah pedal for its tone-bending properties alone; check out how Mark Knopfler uses the wah in a half-cocked position to give him that fantastic sound for the intro of 'Brothers In Arms' and 'Money For Nothing'.

Satriani, Vai and Co often use a wah pedal to hone their tone in performance – and where would rock guitar be without Hendrix's famous wah-wah intro to 'Voodoo Chile (Slight Return)'?

The designs of different wah units hardly differ, but the tonal qualities do. Many wah pedals, when used at the peak of their treble range, suffer from 'too-bright-my-ears-are-going-to-burst' syndrome. To some this harsh sound is pleasant, but if you wish to keep your hearing longer than you've kept your hair take the time to examine several different models to find out which suits you best.

In Part 2...

Next month we shall examine the technique for chaining effects together in the correct manner, and we'll give tips on using multi-effect boards to their fullest potential – and on how to use that redundant effects loop on your amplifier. Until then, take the time to listen to a variety of guitarists and deconstruct not only what they're playing, but the effects they use to create their sound.

Learning comes from imitation and discoveries and techniques are only a twist of the dial away! **GT**